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THE DRAMATIC MIRROR

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Laurette Taylor Wins Triumph—Clifton Crawford Amusing in "My Lady Friends"—"Three's a Crowd" a Silly Farce

"ONE NIGHT IN ROME"

Laurette Taylor Proves Anew Her Charm and Versatility

Play in Three Acts by J. Hartley Manners. Produced by George C. Tyler, at the Criterion Theater, Dec. 2.

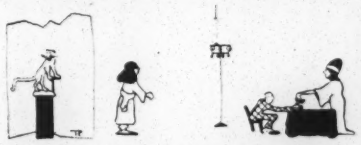
Richard Oak.....Philip Merivale
Mr. Justice Millburne....H. Cooper Cliffe
Signor Diranda.....George Majeroni
Denby Wragge.....Barry Baxter
Gresham.....Thomas Coffin Cooke
Bikra.....John Davenport Seymour
Mrs. Oak.....Mrs. Felix Morris
Mrs. Redlynch.....Louise Beaudet
Zephyr.....Helen Blair
Kiara.....Olin Field
Iola.....Greta Kemble Cooper
Aenea.....Valentine Clemow
La Bambina.....Marie Bianchi
"L'Enigme".....Laurette Taylor

Scenery designed and executed by Rollo Peters. Gowns by Bergdorf and Goodman Company.

The theatrical alliance of Laurette Taylor and Hartley Manners is coming to signify more and more a conquest of the races, the establishment of a sort of super League of Nations with themselves holding jointly the portfolio of secretary. America, Ireland, and England have all come into the council. Comes now the turn of Italy to pay her initiation fee to the international partnership. And she pays it with characteristic color, and mystifying suspense, thanks to the able direction of the secretaries.

Miss Taylor is more fascinating than ever in "One Night in Rome." Her remarkable versatility, her very natural method, her crooning voice, her wide understanding of the values of comedy and pathos were never better demonstrated.

Her role in the newest garment from the form-fitting factory of husband Hartley gives her not only the chance to be herself, but to be a Peg, an 'Aunted Annie, a Madame "L'Enigme" combined into one. It is an effectively silken creation of Latin color and grace with charming suggestions of fragile Irish lace and wholesome English wool. The late Clyde Fitch, past master of the art of fitting stars, could not have



designed a more pleasing pattern so far as Miss Taylor is concerned.

There will be those who will carp at the play's technique—those who have memorized their William Archer and their Brander Matthews—but if they are honest with themselves they will admit the absorbing nature of the situations devised. They will sit interested in the novel trick of character analysis which discloses Miss Taylor as a palmist catering to the naivety and wistfulness of exclusive society.

No locale is mentioned, but the stamp of London is unmistakably upon it. The society which gathers in the bizarre chambers of the seeress bears that peculiar London note of idleness, of frank aloofness, of simplicity, and the palmist, in turn, kind, affectionate, independent, but always straightforward, brings out its varied traits with a skill that is proof, indeed, of the development of Mr. Manners' art.

She is a woman of great mystery, is this "L'Enigme." She has a past. But that does not interest her boyish admirer. He appreciates, instead, only her exhilarating vitality. And when she sets about to cure him of his fatal defect of indecision it is but a matter of time when there is a common bond of sympathy and love.

Madame's long pent up story is finally given expression. Miss Taylor gets her opportunity for subdued emotionalism. And then with a graceful sweep she, Hermann-like, tears off the black wig of the seeress and discloses herself as just Laurette Taylor, a superb masquerader—any night in the Criterion.

Philip Merivale was splendidly frank and sensitive as her admirer. H. Cooper Cliffe was distinct and dramatic in a small role. Barry Baxter gave an unusually refreshing sketch of a silly boy. George Majeroni lent a true note of sinister mystery as an Italian rounder. Helen Blair was appropriately catty as Madame's young rival.

• • •

"MY LADY FRIENDS"

Clifton Crawford a Highly Susceptible Bible Profiteer

Farce in Three Acts by Emil Nyitray and Frank Mandel, produced by H. H. Frazee at the Comedy Theater, Dec. 3.

Catherine Smith.....Mona Kingsley
Eva Johns.....June Walker
Hilda.....Rae Bowdin
Lucille Early...Theresa Maxwell Conover
Edward Early.....Frank Morgan
James Smith.....Clifton Crawford
Tom Trainor.....Robert Fiske
Norah.....Edith King
Gwendolyn.....Jane Warrington
Julia.....Jessie Nagle

Staged under the direction of H. H. Frazee and Edward Ellsner.

That venerable plautitude, "It's not what you say but the way you say it," has a special force in any consideration of "My Lady Friends." An ancient fable serves as the theme, but it is so freshly and amusingly dressed up that an evening of unusual joy is provided. And there is *Clifton Crawford*—a most suitable selection—giving his droll air of injured innocence to the leading role.

Clifton is particularly funny in this farce. And very adroit. He keeps the tempo moving at a brisk pace even when it shows signs of letting down. And he always suggests James Smith, the harmless philanderer, though undoubtedly he has the resourcefulness, if the laws permitted, to appear ever so devilish a profiteer in love and Bibles—but mainly love.

And good Mrs. Smith in the case is so economical. She will not assist friend husband in the distribution of his suddenly-acquired riches. But he has a way to keep his lucre in circulation. He flirts—riotously and recklessly—and before he is half

aware of it he has encumbered himself with several lady friends who not only know how to spend money but how to embarrass him as well, even to the extent of phoning him when they are in their bath.

He wins the respect of his audiences because he shows good taste in the selection of his tout ensemble. The friends, *Edith King, Jane Warrington* and *Jessie Nagle* are not only peppy. They are pulchritudinous. They are enough to disturb the equanimity of any wife, and it is no wonder that Clifton's wife *Mona Kingsley* finally realizes what her mission in life must be. She must be peppy and pretty, too. And more than that, fearfully extravagant.

Theresa Maxwell Conover gave her usual brittle performance of a society woman. *Frank Morgan* was an efficient aid to Mr. Crawford, and a little girl named *June Walker* was quite irresistible in whatever scene she appeared. Very promising is Miss Walker. She has considerable charm and cuteness. *Rae Bowdin* was capital as a lofty cook.

• • •

"THREE'S A CROWD"

Silly and Miscast Farce Sneaks Into the Cort

Farce in three acts, by Earl Derr Biggers and Christopher Morley. Based on a story by Mr. Morley. Produced by John Cort at the Cort Theater, Dec. 4.

Phoebe ..... Nesta Kerin
Boots ..... Andre Aubry
Tims ..... Harry Sothern
Josephine Vincent ..... Daisy Rudd
Billy King ..... Charles Compton
Sir Alan Forbes ..... Harold De Becker
Peter Whitney ..... Ray Gordon
Kathleen Kent ..... Phoebe Foster
Capt. John Blair, A. E. F..Allan Dinehart
Philip Kent ..... Byron Beasley
Mrs. Kent ..... Beatrice Moreland
Wadleigh ..... Douglass Ross
Rev. Joseph Tilleymoss..Walter McEwen

Those enterprising chefs of fiction Earl Derr Biggers and Christopher Morley have failed to prepare a diverting addition to the theatrical menu with their joint product "Three's a Crowd." In an effort to attract some of the golden treasure which the theaterwayfarer is distributing along Broadway they set forth a rather stale piece of farce, decorating it with what they considered piquant and pleasing flavors but which to discriminate tastes seemed injudiciously mixed and badly overdone. As a result, "Three's a Crowd" never at any time intrigues satisfying interest.

As a play it seems most suited to the spontaneous amateurishness of the campus or the home talent dramatic society. This conviction comes not only from the situations and dialogue and characterization but from the direction as well. There is no reasonableness exerted in the proceedings. While there are some flashes of fun produced chiefly by the very boisterousness of the players there is a general air of tediousness about the play that makes it one of the low lights of an unusually active season.

The scene is laid in Stratford-on-Avon which presents the temptation to resort to jests about Shakespeare. The action concerns four young officers discharged from service in France who landed in Stratford to woo and rescue Kathleen Kent from an imagined distress.

The farce was badly miscast. *Phoebe Foster* struggled valiantly with the part of Kathleen. *Allan Dinehart* did everything possible with the successful suitor. *Charles Compton, Harold de Becker, Roy Gordon* and *Walter McEwen* were others who were occasionally helpful in the scenes which called for obstreperous fun.

• • •

BROADWAY BUZZ

The gestures of impatience raised in certain quarters over the production of "Aphrodite" have seemingly been dropped, and there is nothing now to attract the public eye in the daily prints concerning the Gestian extravagance at the Century save two-column advertisements in which appear excerpts of praise from the critics.

Obviously nothing is culled from Alan Dale, but then it must be remembered that he had—or nearly had—his day in court with "The Madonna of the Future." And "Aphrodite" did seem to give him his long-awaited whack at the negligence of police censorship. Even the outraged clergyman of Fifty-seventh street is now keeping quiet. In fact, no one is saying disparaging things of "Aphrodite." Everyone is eager, on the contrary, to express the greatest admiration for the superb performance of Dorothy Dalton, who as a courtesan from Galilee, made Alexandria most interesting and tempestous town.

THE MIRROR IS
Giving All the News, Every Week, Pages 1942-43, 1952-53, 1964-65
Illustrating Show Reviews and Bills, Pages 1941, 1951, 1956, 1958
Writing Up the Big Vaudeville House Managers, Page.....1956
Running Every Week An "Ahead and Back" Column, Page 1942
Reporting Feature Pictures First Runs by Wire, Pages..1968-72
Giving Complete Picture Programs With Music, Pages..1964-65
THE SHOW NEWS WEEKLY

DRAMATIC MIRROR PHONE 5464 CIRCLE 1639 B'WAY, N. Y. CAPITOL THEA. BLDG
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ACTORS' DAY A BIG SUCCESS

New York's Total Is $696,643—Theaters All Over Country Respond with Great Showing

THE fifty-three first-class theaters that celebrated actors' national memorial day in this city last Friday afternoon brought into the coffers of the Actors' Fund of America a total of $696,643. Reports from the eighty-six other playhouses in the large cities all over the country which joined in commemorating the theatrical profession's part in the war indicate that they were well on the road to the goal of $2,000,000 set by the fund as an endowment for carrying on the Actors' Home on Staten Island.

Theaters were taken over by various trades for the special matinees for the first annual memorial day, and box offices had to turn away hundreds who besieged them for seats, willing to pay unusually large prices. The automobile dealers, who took over the Winter Garden, sold it out for more than $14,000. F. M. Hugo, Secretary of State of New York, made this announcement from the stage of the Garden.

The ticket for Ethel Barrymore's performance of "Declassee" at the Empire Theater, which the Prince of Wales autographed just before sailing and which was bought by Mr. and Mrs. John D. Rockefeller, Jr., for $25,000, was turned back to the committee in charge for a second sale. John H. Flagler, who had already donated $5,000 and thus became a member of the Elsie Janis Club, gave an additional $5,000 and received the ticket.

Wireless reports from transatlantic and coastwise passenger steamships informed the committee that special programs had been arranged by the captains for the afternoon at sea. In the auditoriums of all public schools, by the direction of President Anning S. Prall of the Board of Education, special exercises were held reflecting credit on the stage. Thousands of school children and soldiers and sailors were the guests at various theaters of subscribers who had bought large blocks of tickets.

Altogether, in the theaters alone, probably 50,000 persons shared in the celebration.

Co-Star in "Roxy"

Lola Fisher and Emmett Corrigan are to be jointly starred, by George C. Tyler, in a new Clare Kummer comedy entitled "Roxy." The play will be seen in New York later in the season. Prominent in the company will be Beryl Mercer, Diantha Pattison, Saxon Kling, Paul Kelly, Paul Doucet, Joseph Woodburn, Paul Atherton and George Moto.

• • •

Stage Children's Fund Show

The annual Christmas entertainment of the Stage Children's Fund, of which Lee Shubert is honorary president, and Mrs. Millie Thorne, president, will be held at the Comedy Theater on Sunday evening, Dec. 28. Alice Turner, a graduate of the organization, is staging the entertainment.

• • •

Jewish Art Theater

The Jewish Art Theater announces the first performance of "Samson and Delilah" for Thursday evening. This play is being rehearsed under the supervision of Ben-Ami, and the principal parts will be played by Henrietta Schnitzer, Misha Gehrman, Goldsmith, Mysell, Rubin and Ben-Ami.

• • •

"Carnival" December 14

The first American presentation of "Carnival," in which Godfrey Tearle is to appear, will occur in Washington on Sunday night, December 14th at the Shubert-Belasco Theater.

• • •

Jordan Buys Theater Site

Walter C. Jordan has just purchased the former Indoor Tennis Club property, 208-216 West Forty-first Street, Slawson & Dobbs acting as the realty agents. Announcement is made that Jordan will erect a new theater on the Forty-first Street site.

• • •

Crane to Return

William H. Crane will return to the stage early in 1920 in a new comedy by Frank Howe, Jr.

New Gest Midnight Whirl

The new Morris Gest Midnight Whirl will have its first performance in the Century Grove, atop the Century Theater on next Monday night, Dec. 15. The production will start at eleven o'clock and will run two hours. The book and lyrics are by Bud de Sylva and John Henry Mears, with music by George Gershwin. The scenery is by Joseph Urban, and Julian Mitchell has staged the dances. The two principal featured players will be Bessie McCoy Davis and Bernard Granville, and there will be forty girls appearing in their support.

• • •

Fire Destroys Theater

The French Opera House, in New Orleans, temple of music, where some of the greatest artists appeared, was destroyed by fire recently. It is a serious loss. The French Opera Company playing there sustained a great loss. The theater will be rebuilt at once, it is said, $500,000 having been furnished by an anonymous patron.

• • •

Mitzi in Coalless Section

Mitzi Hajos and her show, "Head Over Heels," bumped into a coalless, theaterless city when she went into Kansas City, with the result that the Mitzi troupe laid off last week after opening at the Jefferson on Sunday night.

• • •

Cawthorn's Show?

The report is along Broadway that Joe Cawthorn has bought "The Canary" that Charles B. Dillingham produced at the Globe.

• • •

Play for Effie Shannon

Oliver Morosco has engaged Effie Shannon for a new play he has just accepted, but which is yet unnamed.

FROM LONDON

C. B. Cochran Presents "The Eclipse," a New Farce

Phillips Oppenheim and *Fred Thomson* have written another farce produced by *C. B. Cochran* at the Garrick, entitled "The Eclipse". The chief idea contained is that people who took certain antidotes against forgetfulness could remember what went on during the eclipse of the moon and others would not. Naturally, this leads to usual amusing situations which one finds in this kind of entertainment. *Alfred Lester* appears as a waiter with criminal intent, and is vastly funny. *Teddy Gerrard* has some beautiful dresses and sings some catching numbers and *Daisy Hancox* makes a sprightly and graceful widowette. *Morris Harvey* gets in some comedy as a major and *Farren Soutar* is still a wonderful dancer. *Charles Hawtrey* looked after the actual work of the production with *A. H. Majilton* as dance director. The music is pleasant and catching as usual with *Melville Gideon* and *Herman Darewski* the composers. The actual cast is rather too long to individualize, but all play well and *Mr. Cochran* has evidently found another winner.

"Othello" has been revived for four weeks by *F. J. Nettlefold*, who has cast himself for the Moor with his wife as Desdemona, and *H. A. Saintsbury* as Iago. Everybody's expectations have been exceeded by the admirable taste with which this production has been staged, and commendation is due to Mr. Nettlefold for his serious attempt to make Shakespeare and the Scala theater popular.

Peggy Primrose enters into management at the St. Martin's with a light comedy called "A Dear Little Lady" with herself as lead, and *Mr. Harwood*, the lessee of the Ambassadors, will take over that theater himself and present the light opera called "Sylvia's Lovers".

The second edition of "Joybells" at the Hippodrome is a production in every respect worthy of that house and of *DeCourville*. *Shirley Kellogg* returned to the cast and received a most cordial reception for her splendid Indian number with its striking dresses and its spectacular effects. *George Robey* is at his funniest in a "dry" scene and generally the life and soul of the show.

• • •

Elsie Ferguson's Plans

Elsie Ferguson will return to the dramatic stage early in the new year under the management of Charles Frohman, Inc. Miss Ferguson has not been seen on the dramatic stage in New York City since her appearance at the Hudson Theater in "Shirley Kaye."

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Fokine to Dance

The creator of the Russian ballet, Michael Fokine, will dance at a single performance at the Metropolitan Opera House Tuesday night, Dec. 30, with his wife, Vera Fokine. Their appearances will be under the direction of Morris Gest.

"Carnival," Big Spectacle, Opening at 44th Week After Next.
William Lawrence Opens in Revival of "The Old Homestead"
G. M. Anderson Has Disposed of His Holdings in the Longacre
"Abraham Lincoln" to Open at the Cort Next Monday.
J. S. Hansen, Former Manager, paid $500 Bail for Jenkins' Release

AHEAD & BACK

Arthur Kellar is ahead of William Hodge and his company, now playing New England territory.

Oscar Hodge is personally managing the tour of the Neil O'Brien Minstrels, playing the Montauk, Brooklyn, this week.

James Whittendale is temporarily handling the advance for the Grace George company, touring the road prior to coming into New York.

Bert Glickauf, advance agent for the original "Bird of Paradise," has passed up all offers on the road to look after the management of three picture houses—two in Bridgeport and one in Bristol, Conn.

Arthur Lambie is ahead of "His Bridal Night," which is now playing a three weeks' engagement in Chicago at the outlying houses there. It has a tour booked to the Coast and back.

During the recent short tour of the new Oliver Morosco show, "Merely Merry Mary," *Mike Yak* looked after the show. The show wound up its road jaunt in Toronto.

Handling the publicity for the Mitzi (Hajos) show, "Head Over Heels," now in the west, are *Mr. and Mrs. Edw. Bachelder*, with *Clyde Proctor* also with the advance corps. The show is headed for San Francisco and Los Angeles.

Ben Kraus, who served with the 51st Pioneers in France and is now back in the civies, is with the Henry W. Savage forces. Kraus was at one time with Werba & Luescher and for eight years with the advance staff of the "Bird of Paradise." Kraus will go ahead of "See Saw," which recently closed a New York engagement at the George M. Cohan theater. *H. E. (Doc) Weaver* and *Henry Turtler* are also with the exploitation staff of the same show. *Harry DeMuth* is the manager.

William Williams is the general press representative for the present Red Cross sale of Christmas seals. So far he and his staff have done great work for the cause with some novel and original press stunts pulled for the boosting of the big sale.

Leo Leavitt has been installed as house manager of the Comedy Theater, New York, by the Shuberts, who control the lease of the place.

Joseph B. Flynn, who has been on the road doing some great work for Arthur Hammerstein's "Somebody's Sweetheart," now at the Alvin, Pittsburgh, is returning to New York within the fortnight to handle the Broadway publicity for Hammerstein's newest production, "Joan of Arkansaw," due in New York around the first of the year. When Flynn was in Chicago with "Somebody's Sweetheart" he also doubled up on his press work by also putting over some nifty stuff for "Tumble Inn."

Harry Leavitt has been engaged to handle the advance for the revised road version of "Way Down East."

• • •

"Twin Beds" Returning

A. S. Stern will bring his "Twin Beds" company into the Montauk, Brooklyn, again this year and like last season when he played to phenomenal receipts over there, expects to turn 'em away. The show is due in there in January, according to Clay Lambert, the general booking expert of the Stern attractions.

SAYS MERRY YANKEE SMILE WINS OUT ON LONDON STAGE

Leon Errol Arrives in New York and Discusses International Conditions

LEON ERROL, the American comedian, who quit the London Hippodrome show, "Joy Bells," because of the undisguised jealousy of an English comedian in the same production, namely George Robey, arrived in New York on the Lapland last Saturday night.

Since landing Errol has been plied with questions about his trouble with Robey. While Errol blames Robey for showing too much resentment of his (Errol's) presence in the show he has some well defined views upon the treatment of American artists abroad.

"There are a whole lot of bully good fellows in the theaters and clubs of London," said Errol, "but there are those of Robey's type who will not tolerate anybody with the American spirit. What I have said about the conditions prompted by the attitude of Robey doesn't necessarily involve the whole of the conditions in London. Far from it. However, with people who don't stop to realize everything, such representatives as Robey do more harm to a country, theatrically-speaking, than any other matter. I'll give 'Our George' credit for being a consistent anti-Errol battler, but either at home or abroad nobody ever gets lost provided the American smile always sticks around. Do you get me, fellows?"

After a short stay in vaudeville, Errol will return to the Ziegfeld management. While he is under contract with Albert deCourville to appear in the tenth Hippodrome revue in March, when Robey will be out, it is safe to predict that American producers realize Errol's general usefulness in staging plays, and will make it profitable for him to stay in New York.

New Woods Plays

A. H. Woods soon will put into rehearsal two new comedies of foreign origin. One is called "The Great Illusion" and is an adaptation by Avery Hopwood from the French of Sacha Guitry. The other is a play by Ian Hay, entitled "Tilly of Bloomsbury." It is now running in London. Channing Pollock's melodrama, "A Room at the Ritz," will open at the Globe Theater, Atlantic City, Dec. 15, and will succeed "A Voice in the Dark" at the Republic Theater about Dec. 22, under the title of "The Moving Finger." "Ready to Occupy," the new farce by Otto Harbach, will open at the Stamford Theater Dec. 22, with Ernest Truex in the leading role.

* * *

Max Marcin to Produce

Max Marcin is to embark upon play producing on his own account. He has opened offices in the Selwyn Theater Building. He already has acquired the rights to several plays. In May he will produce "The Dim Light," by himself and Louis Anspacher; "Her Humble Highness," by Eleanor Gates, and "Welcome, Mary," by Zelda Sears, are also to be produced.

* * *

Neil O'Brien in Brooklyn

Unable to find certain road time available Oscar Hodge brought the Neil O'Brien minstrels into the Montauk, Brooklyn, this week with this stand being the closest that the O'Brien show has come to New York since its inception. Bert Swor is the principal blackface with the show.

* * *

Drew Post Gets Cross

The cross of wood erected by the Germans over the grave of S. Rankin Drew, actor and aviator in the French army, was presented to the post of the American Legion which bears his name, by Mrs. Sidney Drew at an impressive ceremony held at the Soldiers' and Sailors' Monument on Riverside Drive.

* * *

May Send "Irene" on Tour

Owing to the great boxoffice success of "Irene" and Edith Day at the Vanderbilt the Vanderbilt Amusement Company is likely to send companies to both Boston and Chicago. When organized there will be no "name" with either company.

Robert Stowe Gill Post

At a meeting held in the Lambs' Club a theatrical Post of the American Legion was formed by members of the Lambs' and Players' Clubs. The Post was named in honor of Captain Robert Stowe Gill, a member of both clubs, who was killed in action in France.

* * *

MacKay in Readings

F. F. Mackay, "dean of the American stage," will give a series of Shakespeare readings, assisted by Emeline Topp, of the Dramatic Conservatory of Copenhagen, at the Hotel Astor, beginning next Monday afternoon.

* * *

Nellie Revell in Hospital

Nellie Revell, who has been doing the publicity work for the John Cort attractions ever since she was confined to her bed many weeks ago, has been removed to St. Vincent's Hospital.

HUGH J. WARD

Managing director of J. C. Williamson, Ltd., of Australia, who is on his way to New York en route to Brussels, where he is to be decorated by the King of Belgium with the Order of Leopold

IS THAT SO!

Mary Malone, the English actress, will play opposite *Godfrey Tearle* in "Carnival," which opens at the Shubert-Belasco, in Washington, on Sunday, Dec. 14.

Orrin Johnson will play a prominent role in "The Whirlwind," a new play by *George C. Hazelton* and *Ritter Brown*.

Laura Arnold has been engaged to create the prima donna role in "My Golden Girl," a new musical play.

Madeline Delmar, now appearing in "Declassee," has been engaged by *Earl Carroll* for his production of the Chinese comedy drama, "The Way to Heaven."

Alma Tell has been engaged for the leading role in *Cleves Kinkhead's* new play, "The Mood of the Moon."

Philip James, who was musical director of the General Pershing Band of the A. E. F. has been engaged as director for the new *Victor Herbert* play, "My Golden Girl."

THE BROADWAY TIME TABLE*

FOR WEEK ENDING DECEMBER 13

Theater	Play	What It Is	No. of Times
Astor	East is West	*Peg under the Willow Tree*	425
Belasco	The Son-Daughter	*Pell Street dramatized*	29
Bijou	His Honor, Abe Potash	*Famous figure in politics*	73
Booth	Too Many Husbands	*Witty British comedy*	76
Broadhurst	The Crimson Alibi	*Who killed Cock Robin*	135
Casino	The Little Whopper	*A little lie set to music*	73
Central	The Little Blue Devil	*The Blue Mouse set to music*	49
Century	Aphrodite	*Gorgeous pageant*	16
Geo. M. Cohan	Elsie Janis and Her Gang	*A Bomb-proof revue*	16
Cohan and Harris	Royal Vagabond	*Cohanized musical comedy*	321
Comedy	My Lady Friends	*Reviewed in this issue*	13
Cort	Three's a Crowd	*Reviewed in this issue*	13
Criterion	One Night in Rome	*Reviewed in this issue*	15
Eltinge	The Girl in the Limousine	*Beddier than ever*	81
Empire	Declassee	*Brilliant play and playing*	81
48th Street	The Storm	*Fires of love and forests*	85
44th Street	Nothing But Love	*Agreeable musical comedy*	72
Fulton	Linger Longer Letty	*Miss Greenwood strikes quarter to six*	28
Gaiety	Lightnin'	*Triumph for Bacon*	543
Garrick	Rise of Silas Lapham	*Dramatization of novel*	23
Globe	Apple Blossoms	*Kreisler and Jacobi music*	79
Harris	Wedding Bells	*Peals of laughter*	37
Hippodrome	Happy Days	*Panorama with a thrill*	177
Hudson	Clarence	*Typical Tarkington*	98
Knickerbocker	Roly Boly Eyes	*Leonard out of vaudeville*	93
Liberty	Caesar's Wife	*Diplomacy and love in Cairo*	24
Longacre	Adam and Eva	*Well acted light comedy*	98
Lyceum	The Gold Diggers	*Chicken a la Hopwood*	98
Lyric	The Rose of China	*Romantic Musical Comedy*	72
Maxine Elliott's	The Unknown Woman	*Fireworks from the Yiddish*	40
Miller's	Moonlight and Honeysuckle	*Pleasing sentimental trifle*	189
Morosco	Civilian Clothes	*Comedy of the returned hero*	108
New Amsterdam	Monsieur Beaucaire	*To be reviewed*	4
Nora Bayes	Greenwich Village Follies	*Varied revue*	176
Parisien	Repertory	*French company*	29
Playhouse	Phantom Legion	*To be reviewed*	5
Plymouth	The Jest	*Triumph for all concerned*	182
Princess	Nightie Night	*Farce without a bed*	112
Punch and Judy	Miss Millions	*To be reviewed*	7
Selwyn	Buddies	*Quaint soldier comedy*	57
Shubert	Magic Melody	*Romantic operetta*	39
39th Street	Scandal	*Was a sensation in Chicago*	109
Vanderbilt	Irene	*Unusually good musical comedy*	3
Winter Garden	Passing Show	*Zippy Winter Garden revue*	68

*This Mirror Feature is imitated by other Amusement papers.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

Though a great deal of money has been raised through public subscription and through the matinees given all over the country for The Actors' Fund, yet no member of the profession should neglect to send in his annual subscription to that body. It is only $2.00 a year and the time may come when that small amount will be the means of saving one's self respect. Many actors call at our office for assistance and upon our suggestion that they go to the Fund we often meet with the reply, "I have never been a member." The Fund does its charitable work quietly and without publicity, but we happen to know of a few of its many good deeds. Only the other day an old actor became sick and lost his job. Anxiety made his condition worse, for he owed three months' rent and was about to be turned into the street. The Fund came to his assistance and saved him; saved his health, his peace of mind, and his few sticks of furniture. Perhaps we ought not to publish this and maybe we will receive a letter of reprimand from Mr. Dan. Frohman, but we are indifferent to censure in this matter and brazen enough to threaten that some day we shall make an attempt to let our people know more of the splendid work of The Actors' Fund.

Now and then we find a member who is not satisfied with the award made by the Arbitration Committee. This is natural enough. When one is out for damages the temptation to claim the limit is great, but the A. E. A. cannot pursue a policy of that kind. It must try to be equitable and not fight cases solely with the idea of gouging the manager.

The sale of tickets for the A. E. A. Ball which will be given on Dec. 20 at the Hotel Astor has commenced and promises to be very large indeed. The committee in charge have devised many novelties for the occasion which will doubtless set a high-water mark for all affairs of this kind. If you have any well-to-do friends why not ask them to buy a $10.00 ticket? The managers themselves intend to be present. Several of them have already taken boxes.

Complaints are coming in again about the uncleanly condition of many of the theaters throughout the country.

Mr. Lennox Pawle is here as a special representative of the Actors' Association of Britain. He, and Mr. O. B. Clarence, also playing an engagement here, are both active members of our affiliated organization on the other side.

In Chicago, owing to the scarcity of coal, a municipal order has gone forth limiting the number of performances there to five nights and one matinee a week. Both actors and managers will suffer for this; the managers through loss of receipts and the actors through a consequent deduction in their salaries, such lay-offs being permissible under the P. M. A.—A. E. A. contract.

Last week there were ninety-nine new members elected and five reinstatements, a splendid showing.

WISH WYNNE

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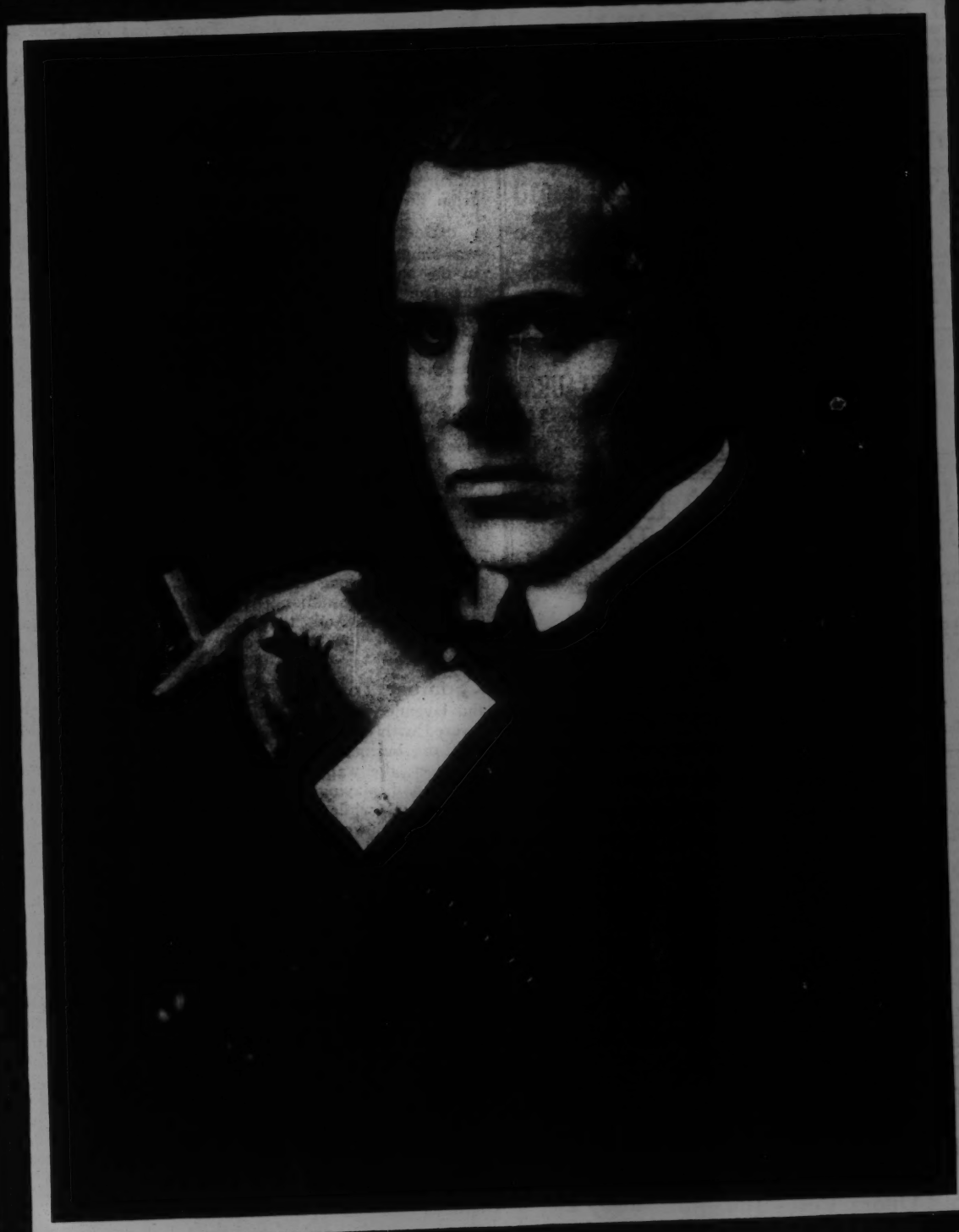

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NO MAN'S LAND

·By Mlle·Rialto·

"ONE NIGHT IN ROME" brings back a brunette *Laurette Taylor* to our American stage. For Miss Taylor, of the erstwhile fair locks, has donned a wig of black hair—and that wig, let us state, is highly becoming to the always Peg o' our hearts. And while adopting black for her crowning glory, she also decided to use it extensively in her wardrobe. A black evening gown from the shop of

Bergdoff & Goodman

was simply stunning. It was cut low in the back, while the shoulders in the front were covered by a fine black net. It had a short train that added many inches to Miss Taylor's height. In fact, the dress, as a whole, was the most becoming thing we have ever seen her wear. Earlier in the play she has an opportunity to appear in the most ravishing of shell pink negligees, over which she slipped a white ermine and chiffon robe. And oh, what a picture she made in it! It was such a distinct contrast to the costume she wore while dressing for her role of "fortune teller." This costume was of a dull purple, made along the loose, comfortable lines that Miss Taylor generally affects. And, to match this purple gown, the whole room was done in

Somber Tones of Purple

and lavender. Even the lights were covered with amethyst shades. But after the business of reading palms was over, the wall coverings were rolled up, displaying dainty pink and white panels, while the furnishings, too, were relieved of their purple drapings — and — presto—the most charming of boudoirs in pink and cream was made visible as a background for Miss Taylor's negligee. And while Miss Taylor was seen in more or less conventional frocks, other members of the company were called upon to wear costumes suitable for a charity fete. And for this scene, *Helen Blair* selected a

Grecian Robe

of cerise, caught with a girdle of gold cord, and with her hair worn in Grecian style she presented a very pretty blonde picture. Appearing with Miss Blair in a number for the fete were *Greta Kemble Cooper* and *Valentine Clemow,* who both looked charming in woodland nymph outfits. But to appreciate what woodland nymphs really are like, it is necessary for the busy playgoer to journey uptown a little farther to that land of ancient revelry at the Century, for there

Dancers Galore

delight the eye in the thinnest and most artistic of chiffon drapings. "Aphrodite" is, indeed, the most colorful of New York's productions. There are vivid scarlets, daring oranges and bright greens, contrasted beautifully with pale pinks, soft blues and pure whites. And, to offset them all, there is

Dorothy Dalton

gowned superbly in sparkling golds and silvers and bright scarlets. *Miss Dalton* herself is radiantly beautiful. Never before has she had the opportunity to display all of her charms to the public. For although her beauty has long been an accepted fact, for the first time she has appeared before us in the flesh and gives us, apart from her physical charms, a voice of great feeling and expression and evidences of a fine dramatic talent. It was indeed a triumph for Miss Dalton, and it was also a triumph for *Percy Anderson,* who designed the costumes for "Aphrodite," and for *Schneider and Anderson,* who executed them. In a cast of notable beauties there shone as

Queen of Egypt

Hazel Alden, a petite and lovely blonde. She wore delicate shades of blue and pale green, and generally conveyed the impression of youth and love and beauty, while *Dazie,* our own *Mlle. Dazie,* had a brief but startling few minutes as Aphrodasia, a dancing slave. *Dazie* wore but little, but that little was of pale yellow trimmed with brown ostrich feathers, and in her scene at the Feast of Bacchus, she danced with fire and abandon, and looked exactly like some gay little bird come to earth to make merry a while.

Elsie Janis' Revue

is certainly the liveliest thing to come to town. More than half of her "bomb proof" revue is Elsie Janis, for apart from her mimicry and personal appeal, Miss Janis has blossomed out as author of the book and many of the songs of her play. Then, when tired of doing these little things, she settled down to poetry and wrote a really inspired verse, "Lest We Forget." In many scenes Miss Janis wore the poilu's uniform, and when not in military blue she blossomed out in *Madame Ester's*

White Satins and Chiffons

made simply and becomingly. One dress, a white satin, with full pieces over the hips, also developed a patriotic aspect when the hip flaps spread out into silken American flags. It really was quite a sight. The other frock, a white chiffon, was devoid of any color, and was trimmed simply with silver ribbons, which also were used to good effect on the white hat *Miss Janis* wore. While Miss Janis and her "gang" made merry at the Cohan Theatre, a little further uptown, "Three's a Crowd" served to introduce

Phoebe Foster

as the heroine of a new comedy. But though Miss Phoebe looked her prettiest she was quite miscast. While she was given no opportunity to shine in her new role, she did twinkle brightly as a particularly well-dressed jeune fille, thanks to *J. M. Gidding,* who supplied her costumes. One frock, a black velvet, was simply stunning. The skirt, which was slit, was lined with turquois blue and had a tunic effect. Cream colored lace brightened the neck and short sleeves, and altogether added to one of the season's prettiest frocks. In another act *Miss Foster* wore a rose sport suit of bright satin which was highly becoming.

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Festival for Children

Fourteen juvenile pupils of "The World of Play" division of Florence Fleming Noyes' School of Rhythmic Expression will interpret a Yuletide conceit called "The Christmas Star" at the festival, complimentary to 10,000 needy children, which the People's Liberty Chorus is planning to hold at the Seventy-first Regiment Armory on the evening of Dec. 23. The People's Liberty Chorus of 1,000 voices will render famous choral selections appropriate to the season.

. . .

Girl's Play Wins Prize

By a unanimous decision of the three judges, Oliver Morosco, Winthrop Ames and Professor Baker of Harvard, Rachel Barton Butler has been awarded the Morosco prize of $500 in the Harvard prize play contest for her comedy, "Mamma's Affairs." Miss Butler's manuscript won first place over forty-two contestants. It is Mr. Morosco's intention to produce the play immediately at the Little Theater.

. . .

Managers to Attend

Many of the best known theatrical managers have bought boxes and tickets to the annual ball which the Actors' Equity Association will hold at the Hotel Astor on Dec. 20. Among those who have already bought boxes or blocks of tickets are Sam H. Harris, president of the Producing Managers' Association; Al Woods, Arthur Hopkins, William Harris, Jr., and Marc Klaw.

. . .

Duggan with "Irene"

Walter Duggan, who for years was associated with the Cohan & Harris forces and threw up a good job to go abroad with General Pershing's troops, enlisting and soon becoming color sergeant of his company, and after being honorably discharged in London, associated himself with Leon Errol as his personal representative during Errol's stay at the Hippodrome, is now doing the New York publicity for "Irene" at the Vanderbilt Theater.

. . .

Friars' Frolic Auction

The auction of the boxes and seats for the Friars' Frolic at the Lexington Theater, Sunday evening, Dec. 21, will be held at the Gaiety Theater next Friday afternoon (Dec. 12). The auction will begin promptly at three o'clock and as a number of surprises are being prepared by the auctioneers and their friends, no other promises made than that it will be concluded before six o'clock.

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WHERE SHOWS ARE HOW THEY DID

BOSTON: "Joan of Arkansaw" has caught on at the MAJESTIC, but the engagement is limited to two more weeks. "Three Wise Fools" has only two weeks more at the TREMONT much to our sorrow. This is the second week of Jane Cowl's latest play, "Smilin' Through," which has received great praise from all who have been to see it. The engagement ends Dec. 20. The S. R. O. sign is seen all the time these days at the COLONIAL, where "Angel Face" continues to delight capacity houses. Alice Brady is having an unusually successful run at the PLYMOUTH in "Forever After." "Good Morning, Judge" is in its second week at the SHUBERT. We expect the engagement will be long and prosperous. At the HOLLIS this week will be seen "John Ferguson," the play which made such a sensation in New York. There will be two new musical productions this week, "Betty Be Good" at the WILBUR and the "Frivolities of 1919" at the OPERA HOUSE. Advance Dates—TREMONT—"Three Faces East," Dec. 22, indefinite; MAJESTIC—"The Unknown Purple," Dec. 22; PARK SQUARE—"Tumble In," Dec. 22, indefinite. Sir Johnston Forbes Robertson will give a recital at Symphony Hall Saturday evening, Dec. 13. The subject is "Hamlet." It will be the only appearance of this distinguished English player here. Gleeson.

CINCINNATI: GRAND—De Wolf Hopper scored a real hit in "The Better 'Ole," during the week Dec 1-6. Harry McNaughton who returns as Bert and Victor Dyer who is a newcomer in the role of Alf proved able foils. LYRIC—"The Woman in Room 13," proved interesting, although rather melodramatic. Robert Edeson as the first husband, John Bruce, was forceful as he always is. Charles Waldron as the much-disturbed second husband, was convincing in a difficult role. Kenneth Hill was acceptable as the conventional rich man. Catherine Tower was very good as the wife, and others in the cast were entirely acceptable. Business for the week fair. "Fiddlers Three" follows at the GRAND, and "At 9:45," at the LYRIC. Goldenburg.

CLEVELAND: OPERA HOUSE—The Ed Wynn Carnival was the popular offering at the Opera House last week, with Ed Wynn, Edna Whistler, Lillian Fitzgerald, Maria Gambarelli, Ray Miller and the Meyakos, in a series of well arranged specialty numbers. The show was well attended. COLONIAL — "The Passing Show of 1918" playing this week at the Shubert-Colonial, brought the Howards,—Willie and Eugene—back to town, in a lively whirlpool of kaleidoscopic scenes and acts. The show came here directly from an all summer run in Chicago. Loeb.

PHILADELPHIA: FORREST—Week of Dec. 8, Julia Sanderson and Joseph Cawthorne, with Doyle and Dixon and Maude Eburne, are dancing their way to continued popularity in "The Canary." Last two weeks, "Daddies" is playing to good business at the BROAD. This delightful play remains but two weeks more, to be followed by "Dear Brutus." Grant Mitchell has only one more week in "A Prince There Was" before Frances Starr arrives in "Tiger, Tiger." Mme. Bertha Kalich opens at the LYRIC in "The Riddle: Woman," for a two weeks' stay. "Oh, My Dear," at the CHESTNUT ST. OPERA HOUSE opened to enthusiastic notices. Lew Fields moves from the Lyric to the SHUBERT with his "Lonely Romeo." Two weeks more of "Tea for Three," with Ernest Lawford and Charlotte Walker, at the ADELPHI, and then comes Florence Moore to get laughs out of "Breakfast in Bed." The WALNUT has "My Honolulu Girl" for two weeks, and the LITTLE continues with "Sunrise," Willard Mack's latest play. Conn.

PITTSBURGH: ALVIN—"Maytime" opened to a big house. At the PITT-SHUBERT the sale of seats for "Experience" was very large. "Listen Lester" ran at the NIXON and was well received. "Black and White" continued a second week at the DUQUESNE. The attractions for the week beginning Dec. 15 are: NIXON—"The Rainbow Girl" with Billy B. Van; PITT—"Oh, What a Girl," an original production; DUQUESNE—"The Whirlwind." Latus.

WASHINGTON: NATIONAL—Otis Skinner in his new play "The Rise of Peter Barban" has a strong interesting play which met with pronounced success. "Flo Flo" Dec. 8. GARRICK—John Drinkwater's play "Abraham Lincoln" which received its American premiere here met with praise and approval of full houses. Frank McGlynn who plays the title role gave a true and vivid portraiture of the great emancipator. "She Walked in Her Sleep" Dec. 8. POLI'S—"Maytime" was a welcome return visitor and again attracted largely. "The Passing Show," Dec. 8. BELASCO—"The Unknown Purple" the past week's offering here attracted large audiences. George Probert gives a strong performance. "The Man Who Came Back," Dec. 8. Warde.

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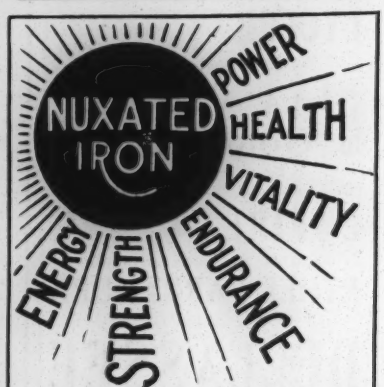

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BOSTON: COPLEY—"Miss Robinson," a new play by Elizabeth Baker, author of "Chains," will be the attraction this week presented by the Jewett players. Mr. Jewett, by the way, has secured the exclusive rights to this play for this country, and the performance on Monday will be its first American presentation. The play was seen at Birmingham, England, in 1918. Viola Roach will play the title role. ARLINGTON—The Boston English Opera Company will offer "Carmen" this week. The success of this company during the five weeks it has been at this theater has been tremendous, and goes to prove that Boston does like grand opera and will go to it despite all reports to the contrary. Gleeson.

CLEVELAND: PROSPECT—The Joseph W. Payton stock company playing at the Prospect Theater, last week presented the popular Owen Wister play, "The Virginian," this being the first showing of the play here at popular prices. The members of the organization were especially well suited to the characters impersonated, Selmer Jackson playing the Virginian with great effect. Mary Daniels was equally well cast as the school teacher, while Ted Brackett, John Blake, and John Dwyer also deserve mention for their work in the production. Loeb.

FALL RIVER: BIJOU—Manager Warren O'Hara's season of stock will open Dec. 29. The opening bill will be "Polly With a Past." The names of the company will appear later. Gee.

MONTREAL: ORPHEUM—The Orpheum Players presented "Pals First" to good business, week of Dec. 1. Wm. B. Naughton and Caryl Gillen gave fine performances. Miss Knight was very charming as the girl heroine, and clever sketches were given by Helen Beresford and Norman Wendall as the old servants. Dec. 8. —"The Walk Offs." Tremayne.

NEWARK: ORPHEUM—The Orpheum Players presented the comedy, "Remnant." Genevieve Cliff portrayed cleverly the waif, with a sympathetic insight in her character delineation. Miss Cliff has a charming personality, and coupled with her pleasing stage presence, was well fitted to enact the part. Alfred Cross played Tony. Charles Fletcher played Jules, and Anna Athy played the wife. Manon was well played by Doris Underwood. Newark remains responsive to the earnest efforts of the Orpheum Players, evidenced by the continually well filled houses. Broome.

NEW BEDFORD: THEATER—Week Dec. 8-13, The Players offered "The Other Wife," staged with an attention to detail that was perfect. Emid May Jackson as Mrs. Bevington gave a fine performance. Rita Davis, Hooper Atchley, John Gordon, William Blake, and Peggy Page gave strong support. A good performance and production to large attendance. "Oh, Boy," 15-20. Gee.

NEWPORT, R. I.: LAFAYETTE—The Lafayette Players, under the direction of Kendall Weston, opened Dec. 8 "Under Cover" as the opening bill, with Chas. Bickford. Albert Hickey, Hugh Banks, Edward Evans, Ernest Howard, Elbert Benson, Florence Madeira, Florence Gerald, Clara Verdera, Margaret Manners, Pauline Moore and Thos. Rolfe, well staged—a good performance to large attendance; only three matinees a week will be given. To follow, "Cheating Cheaters," "Lilac Time" and "Common Clay." Gee.

PHILADELPHIA: ORPHEUM—Week of Dec. 8, the Mae Desmond players are presenting Grace George's former success, "A Woman's Way." Miss Desmond plays the flirtatious wife with rare charm. Frank Fielder is seen as the husband. Others in the cast have congenial parts. Week of Dec. 15, "The Barrier." Conn.

ST. PAUL: SHUBERT—"Excuse Me" is playing to good houses this week. Kenneth Bradshaw, borrowed this week from the Minneapolis Shubert, appears in the role of the colored porter. Harry Hollingsworth plays the part of the lieutenant and Inez Ragan that of the runaway bride. Donald McMillan is especially funny in the role of Little Jimmy Wellington. Pfister.

SAN FRANCISCO: ALCAZAR—"Polly With a Past" was the play and it was much enjoyed. "Nthing But Lies" will be the next attraction. Belle Benet and W. P. Richardson are still the stars. Their engagement has been long but appreciated. Barnett.

WILKES-BARRE: NESBITT—Blaney Players surpassed all expectations in this week's presentation "Within the Law," winning round after round of merited applause. Miss Spooner in leading role has without doubt won her way into the hearts of local stock patrons. Eleanor Glynn's sequel, "One Day," next week. Briggs.

* * *

Oliver Company Moves

Otis Oliver, well known stock producer in the West, has closed his long run of stock at the Majestic Theater, Ft. Wayne, Ind., and will open at the Crawford Theater, El Paso, Tex., immediately after the holidays.

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There is a lot of entertainment for one and all at the Riverside Theater this week. There are nine well balanced acts on the bill, and not a one but makes its pleasant impression. Some of them are old stagers and favorites of the regular patrons, and some are comparative newcomers who will be favorites when they grace the Riverside program again.

An unusual feature of any vaudeville bill would be the substantial reception given to *Elmer El Cleve*, the very first act of the day. El Cleve wears kilts, and plays the xylophone with extreme skill and an utter abandon with a touch of true comedy. *McClellan and Carson* announce their act as rollicking whatnot, entitled "Oh! Sarah!", and they have the right to do so, for it is a skating turn far out of the ordinary, inasmuch as they bandy really good lines the while they catch their breath between tricks. *Prosper* and *Maret* go thru a neat routine of one marvelous feat of strength after another, and raise the hair of beholders by their closing thriller.

Pat Rooney and *Marion Bent* can not help making a huge success with "Rings of Smoke." *James Thornton* pleases with his unusual monologue. *Frank Hurst*, with *Edgar Dean* at the piano, makes a hit with his songs, and his pleasing stage presence. *Florence Tempest* dances and warbles well in "Tumble in Love," and the *Wilton Sisters* renew old acquaintances, and make new friends. *Jean Duval* and Company have the last act with pretty poses a la Aphrodite, called "Gems of Art". RANDALL.

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NEW ACTS AT THE COLONIAL

Jack Wilson and Kitty Gordon Appear in New Offerings

Peace, tranquillity and quiet reigned at the Colonial. And there were quiet acts on the bill—several of the subdued type that is regarded as "pie" for the penny throwers yet at the Tuesday matinee where the rain had driven a lot of young men in off the damp pavements they were conspicuous by their absence.

And when *Miss Juliet* did her imitation of *Grace LaRue*—the penny flingers had gotten after Miss LaRue in this same house some weeks ago—she was applauded like mad and forced to come and do a half dozen encores.

The headline was filled by *Kitty Gordon* and Co., reviewed under New Acts, with *Jack Wilson* also a part of the *Gordon* booking and offering a complete turn of his own, with *Miss Gordon* figuring prominently. The comedian did not appear in *Miss Gordon's* turn which preceded the *Wilson* act.

Roy Harrah and *Jacquelina* opened the show, the fast dancing turn giving the show a good start. *Wish Wynne* was second. *Miss Wynne's* work was well received and not-

(*Continued in last column*)

Bothwell Browne Revue Outstanding Feature of Jazzy Palace Bill—Rooney and Bent at the Riverside—Jack Wilson and Kitty Gordon Show New Acts at the Colonial

LONG LIVE JAZZ CRY AT PALACE

Eight-Act Show This Week Reduces Running Time

"To jazz or not to jazz!" is the cry at the Palace this week. And the answer is "to jazz" for the main acts on the bill go in for jazz in some form or other. *Bothwell Browne* had an unusually tough assignment—following the dose of singing, dancing and jazz that was offered in the *McMahan* and *Diamond* turn, the miniature tab, *The Little Cottage, Vie Quinn* and her jazz revue, *Blossom Seeley's* act and in the *Williams and Wolfus* turn, but *Browne* being a clever showman and having the marketable stage wares held everybody in for the finale.

The Mangean Troupe opened, reviewed elsewhere. Not in days has an act in the second position been so well received as that of *Helen McMahon* and *Maurice Diamond*, who are effectively assisted by *Ethel Rosevere*. "*The Little Cottage*," which had its Broadway premiere the week before at the Colonial, came into the Palace with few changes, but with the general run of the act making a pleasing impression.

Beatrice Herford in "one" was splendidly received with her characterizations of every-day folks, which included the hat seller, the matinee girl and the department store girl. *Miss Herford's* work was unusually well received.

Vie Quinn, with *Frank Farnum* and *George Kreer* (singer) and the *Memphis Five*, whanged over a hit of unusual proportions. Both *Miss Quinn* and *Farnum* worked their heads off.

Blossom Seeley and her entertaining bunch, including *Bennie Fields, Grosman, Lynch and Lopez* have a new line of songs and "bits," with *Fields* dishing up a combined monologue and song idea that included his own version of *I'm Sorry I Ain't Got It, But You Could Have It if I Had It Blues.*

Miss Seeley flashed some new gowns and worked hard to please in the impressionable *Blossom Seeley* way.

Williams and Wolfus are not strangers at the Palace, but Monday afternoon they scored their usual big laughing success and helped the comedy section of the second half noticeably.

The *Bothwell Browne* Revue is not only a big flashy act, but there is a diversity of arrangement that included music by the *Browne Sisters* that was applauded. The girls will be ready to go it alone some day when *Browne* breaks up the present revue. *Browne* was applauded on his entrance and also received an ovation at the close which resulted in the female impersonator making a little speech of thanks. MARK.

PALACE
The Mangean Troupe at work. McMahon & Diamond next
with Rosevere
"The Little Cottage" is a jolly joint.
Beatrice Herefora tells funny anti-dotes
"Vie" Quinn does
Oh! Her band!
a very amazing set of dances
Blossom Seeley croons blues.
Hark! Williams & Wolfus!
Bothwell Browne & a lot of other foxy ladies close.
By Ed Randall

(*Continued from first column*)

withstanding an unusually mitigating spot the returns were much in her favor.

Bennett and *Richards* were the first of the comedy assignment to start the laughter going and their act was a big hit from the start.

The laughing honors of the first part were bestowed upon that inimitable comedy skit, "The Pest House" which the *Roger Imhof, Hugh Conn* and *Marcelle Coreene* combination offered. This is a genuine vaudeville comedy treat and *Imhof* was at his best.

Juliet was just ahead of the *Imhof* offering and enjoyed applause prosperity that had her working overtime.

In the period following intermission were *Kitty Gordon, Jack Wilson* and the *Cora Youngblood Corson* acts. MARK.

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LONG BILL AT THE ALHAMBRA

Many Interesting Features Hold Up Interest

Nine acts and most of them long brings this week's entertainment at the Alhambra to at least a half-hour over the usual allotted time. Probably it was cut down in some way after the Monday matinee.

George Yeoman's unique monologue, which was written by *James Madison*, and in which is included much conversation about Lizzie, an off-stage character, was one of the outstanding spots on the bill. It is a combination of fine material, well delivered and done in a novel way. Another bright spot was *Sheila Terry* and her assistants, *Harry Peterson* and *Gattison Jones*. The act the trio performs is completely the work of *William B. Friedlander*, and it is delightful. The piece is called "Three's a Crowd," and it is a mixture of songs and dancing of the sort that goes anywhere.

So much comment has been spilled during the lately frequent appearances in town of *Ruth Roye* that nothing has been left to say. Except, perhaps, that the Alhambra audience on Monday called her back so many times for encores that *Miss Roye* had to beg off in a curtain speech. "The Girlies' Club," which is recognized as a revamping of the old "The Suffragette's Club," with music by *William B. Friedlander*, the second time his name figured on the program, was liked immensely. In the rewriting the comedy burden is placed on the shoulders of *Bobby Bernard*. His work and the music put the act across.

Bertram and *Saxton* sang in unusually good voices, *My Baby's Arms* and *While Others Are Building Castles In The Air* among others, and scored a hit. *Alexander Carr* returning to vaudeville in his familiar "An April Shower" should have been and probably will be placed in the first part of the bill. *Billy Duval* and *Merle Symonds* got laughs with "Their First Quarrel." "Over Your Heads" opened the show and on account of the great length of the bill a large portion of the house walked out on the *Johnny Ford* and Melody Maids act which would not be the condition under other circumstances. TIDDEN.

VAUDEVILLE COMBINE BUSY

Newly Reorganized Orpheum Circuit Launches Big Plans for New Year

LATE developments to the reorganization of the Orpheum Circuit, announced in last week's MIRROR, show that the fur is flying with the executives getting ready to launch activities that will mean the biggest year the Orpheum has ever known. It is understood that the entire tenth floor of the Palace Theater Building will be taken over by the Orpheum after the first of the year with the present office tenants there arranging other quarters in the building.

Martin Beck is devoting much time to daily conferences with Mort H. Singer, now in New York from Chicago, and who is the business manager of the reorganized circuit organization and will locate here permanently when the new office suite is ready.

Morris Myerfield, Jr., chairman of the Board of Directors, is also in New York, taking part in the Orpheum activities. Mark Heiman (Finn Heiman) is also another busy member of the reorganized system. It is the rearrangement of the booking system of the Finn & Heiman Circuit, the new acquisition to the Circuit, that is requiring immediate attention under the new order of things. Some eighteen or more houses, with some new ones in course of construction, are now affiliated with the Orpheum. The Beck-Singer-Meyerfield interests are also building some handsome new Orpheum theaters throughout the country with this list, including Los Angeles, San Francisco, Minneapolis, Memphis and Kansas City.

Mark A. Luescher, manager of the New York Hippodrome, also the general press representative for the Charles B. Dillingham interests, who at one time was attached to the Orpheum staff, has returned to the Beck-Singer offices and will act as an assistant executive to Mr. Singer in the operation of the New York offices.

Now that the new amalgamation of allied interests that comprise the bigger Orpheum Circuit is a reality Mort H. Singer, the Chicago theater owner and head of the Western Managers' Association in that city, is receiving praise for making it possible for the deal to be consummated whereby the Orpheum makes the new booking affiliations. For a long time Singer has been working tooth and nail to bring about the arrangement which makes effective the new organization. Mr. Beck, Mr. Meyerfield and Mr. Singer have worked in harmony with Singer pulling the wires that landed the Finn & Heiman Circuit.

Spending a Lot of Money

The P. Dodd Ackerman Studio is doing a lot of special work with scenery and layouts for the new Tearle-MacLeod-Ephraim, Ltd., of London show, "Carnival," that is opening for the first time in America in Washington next Sunday night. One scene alone, that of a reproduction of a famous room in Venice, is costing $10,000, while the Ackerman studio placed an order for a big chandelier that meant a thousand dollar investment. Ackerman is going to Washington for the premiere.

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New A. & A. Acts

The active producing firm of Ackerman & Aborns is getting two big acts ready for vaudeville. One is entitled "Miss Raffles," with two players, but carrying special scenery designed by P. Dodd Ackerman. The big musical offering that was to have been styled "A One-Cent Sale," has been rewritten and rehearsed and will be called "Pikers." Fifteen persons will appear in this act, which will have special costumes, scenery and electrical effects.

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Is Beck to Produce?

The story is going the New York rounds that Martin Beck is going to take up a little side hobby and become financially interested in the producing of a big show. Just what truth is in this is problematical, as Mr. Beck is a very busy man and right now has a lot of vaudeville business that is claiming his attention.

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Succeed Wilton Sisters

Winnie and Dora Crisp, English singers and dancers, have succeeded the Wilton Sisters in "The Little Whopper."

Collins Handling Books

The sudden demise of Ethan M. Robinson of the B. F. Keith Exchange now means that the theater bookings heretofore under his supervision will be permanently handled by Johnny Collins, one of the most efficient bookers of the Keith offices. The Robinson list has more or less been looked after for some time by Collins, with Robinson giving his attention to other vaudeville matters in the Keith exchange. The Robinson books now filled with weekly shows by Collins include Cincinnati, Indianapolis, Louisville, Pittsburgh (the Davis), Cleveland, Syracuse (the new house which will be ready in a short time), Erie, Pa., East Liberty, Pa. (Sheridan Square), Johnstown, Toledo, Grand Rapids, Columbus, Dayton, Youngstown, and in summer the Atlantic City, Brighton Beach and Grand Rapids Ramona Park theaters.

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Will Kline Manage Hip?

No sooner is announcement made of the resignation of Mark A. Luescher as manager of the New York Hippodrome than word is passed that Harry Kline, a former managerial attache of the C. B. Dillingham forces, now back in New York after a stay on the Pacific Coast, where he managed Universal City for the U, will succeed Luescher. Confirmation of the report is lacking, however.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Buddha	Kitty Gordon
Chong	Blossom Seeley
Nobody Knows	Marie LaMar
Worth While Waiting For	Al White

EXTRA SHOWS

To Be Given in All the Keith Houses New Year's Eve

Special vaudeville performances will be given New Year's Eve in all of the houses booked and controlled by the B. F. Keith Vaudeville Exchange. It has been a custom to hold additional performances each year, but more attention will be paid to the "specials" this New Year's Eve, with some "surprises" for the programs under way.

The Palace, as well as the rest of the Keith houses, will have a midnight show.

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Boys Exchange Offices

George Mence has been with the Lew Golder vaudeville agency. Nic Agneta has been with the Max Hart office. This week the boys swapped offices, with both handling bookings with the B. F. Keith Vaudeville Exchange. Mence was formerly with the Behhler-Jacobs Agency in Chicago.

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Moss Gets Bike Riders

Eddie Madden, who with Goullet comprised the winning team of bicycle riders of the six-day race at Madison Square Garden, with Ray Eaton, sprint champion of 1919 and Harry Kaiser, former amateur title-holder, has arranged an act that will play the Moss Circuit, the riders opening at Moss' Jefferson Thursday. Goullet could not be obtained as he is sailing for France this week.

LIGHTS OUT

New York Theaters Adhere Promptly to Fuel Conservation Order

All of New York and Brooklyn theaters—which includes the picture houses as well as the legitimate, burlesque and vaudeville theaters—are complying with the fuel conservation order of the Federal Government and are turning out their front lights until further orders.

There is no denying that the darkened theater fronts hurt the box-office returns to a certain extent, yet the owners and managers are willing to do everything within their power to bring about a clearance of the present fuel shortage.

The bedimmed fronts recall the days of the war, when the lights were out per Federal instructions, with the present restrictions on the general lighting plan more drastic and severe than ever before.

The cutting of the lights is not expected to last long, as daily reports from the center of the miners' strike indicate an early settlement.

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Do Not Expect the "Flu"

This time last year things theatrical throughout the land were begining to get a black eye, with one city after another closing up on account of the Spanish influenza epidemic. At present the country is pretty free of a general contagion of the "flu," with the theater centers not expecting a return of the scourge of last year.

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Chaplin in Keith Houses

The latest film of the Charlie Chaplin make, "A Day's Pleasure," will be shown in the Palace, New York, next week and all of the local B. F. Keith big-time and pop houses, with the Brooklyn exhibition in the Keith theaters listed for the week of Dec. 22. It's a two-reeler.

BRIEF FILED IN FEDERAL VAUDEVILLE INVESTIGATION

Attorneys Declare Autocratic Machine Exists—Document Contains More Than 2,000,000 Words

IN filing a brief on the recent hearing before the Federal Trade Commission into the affairs of the Vaudeville Managers' Protective Association, the National Vaudeville Artists, the B. F. Keith Vaudeville Exchange and other vaudeville interests, Attorneys John Walsh and William C. Reeves submitted a document to the Commission that contained more than 2,000,000 words of testimony and exhibits.

At the end of the lengthy brief is the following conclusion by the attorneys:

The summarization of the facts in this brief we submit is a dispassionate statement, without emphasis or color, of the material matters proved upon the hearing. The evidence discloses beyond dispute that the respondents have a machine which gives them unqualified domination of the entire vaudeville industry of the United States, and that they can, and do, use such machine to control the weal of the actor and to make him subservient to their every requirement or demand; that they are in a position to say, and do say, who, and under what terms others, shall engage in the conducting of the vaudeville theaters; that they can, and do, eliminate competition in the booking of acts, and generally exercise an autocratic control over the industry that eliminates all semblance of competition in any branch thereof.

That such a situation, from a public viewpoint, is an unhealthy condition is not a subject for argument. The allegations of the complaint have been proved and the Commission has the foundation from such facts proved to make findings thereof and a statutory order requiring the respondents to cease and desist from their unlawful practices.

Respectfully submitted,
JOHN WALSH,
WILLIAM C. REEVES,
Attorneys.

The respondents have thirty days in which to file an answer.

Sophie Tucker Booked for Return Visit at Colonial Next Week.
N. V. A. to Have Special Xmas Entertainment Including Tree.
Pat Rooney Sticking to Vaudeville With Solid Eastern Route.
Mayme Gehrue Opens London Variety Engagement Next March.
Venita Fitzhugh Arranging to Play Vaudeville Halls in London.

MOSS' COLISEUM

New Circuit Link to Play Two Shows Daily Next May

The newest of the B. S. Moss theaters—now being built at 181st and Broadway—is to be styled The Coliseum and is expected to be thrown open to the public on May 1, next. It will seat 3,200.

The Coliseum is to play two shows daily, including six vaudeville acts booked by M. D. Simmons, head of the Moss' booking bureau, and feature films, the programs being changed twice weekly per the Moss Circuit schedule.

By naming the new house the Coliseum Moss gets away from his plan of naming his new houses after American statesmen.

Negotiations are pending whereby B. S. Moss plans to obtain a new theater site between 90th street and 125th street on Broadway, inasmuch as the circuit promoter and manager has been unable to secure the present Healey restaurant location. Moss also has plans to increase his theatrical holdings in Brooklyn.

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Loew to Build New Houses

Upon his return from a three weeks' trip through the South and Middle West Marcus Loew announced that he had entered into negotiations for property sites for eleven new theaters, with one exception in cities where he has never had a theater. The main feature of the announcement is the fact that he will build four theaters in Chicago, a city he has never operated in. Others will include one in St. Louis, where he now operates a theater; two in Louisville, one in Cincinnati, one in Columbus and two in Akron.

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London Revue Opens Feb. 25

The tenth revnue to be staged at the London Hippodrome is scheduled to open Feb. 25 by Albert de Courville. In the big array of talent, now engaged, the name of George Robey is missing, with Leon Errol expected to top the show. Other American comedians expected to be with Errol over there are W. C. Fields and Ben Welch. Anita Elson, as well as Daphne Pollard, will be among the women. Miss Pollard is now in the States, visiting.

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Belasco to Help Friars

David Belasco will direct for the Friars' Frolic at the Lexington on Dec. 21 the playlet "High Lowbrow," by S. Jay Kaufman, with a cast including Frank Bacon, Cyril Keightley, Fay Bainter, Francine Larrimore, Henry De Vries, Harry Mestayer, Thomas E. Shea, Horace Braham, Harold Vosburgh and others.

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Annual Xmas Festival

The Theater Assembly is making final arrangements for the annual Christmas Festival, to be given by the society at the Actors' Fund Home, West New Brighton, S. I., Friday, Dec. 26.

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Want Vaudevillians for Show

Stella Mayhew, who is appearing in vaudeville with her husband, Billie Taylor, may be featured in the restaged version of "Sweet 16" when Bert Whitney puts that show on again.

THE NEW ACTS

Kitty Gordon and Co. (4)

Songs and Dances—23 Mins.—Four (Special Drapes)—Colonial

Kitty Gordon is at the Colonial this week. She was expected to be there last week. She has a little act by herself but *Jack Wilson* is on the same bill and she is a part of Jack's act so the two turns are being offered to the bookers but placed as separate acts in the program layout. At the Colonial *Miss Gordon* opened right after intermission. Her company includes *Clarence Senna*, formerly with *Lillian Fitzgerald, Lester Sheehan, Vera Beresford* (Miss Gordon's daughter) *Joseph Lee* and *Gus Sharp*, the last named being musicians who help out at intervals on the accompaniment thing. *Miss Gordon* wears a number of lavish stage gowns. The act opens with an orchestral introductory of *Alma* with *Miss Gordon* appearing for a little talk prior to singing *I Just Couldn't Get A Jazz Band That's All* with *Senna* at the piano. Her first gown was a white iridescent and black velvet with her second being a blue irridescent of French blue lace with blue Bird of Paradise hat to match (this gown is of the short French style). For the *Buddha* number where *Miss Gordon* uses a young, auburnhaired "plant" in an upper box, she wears a white silver cloth and pearls (three strings) with a filmy Oriental head arrangement and long attached veil-like covering to represent the mummy period. One of her numbers was a sort of wedding number with a "Here Comes The Bride" tag line. *Mr. Senna* has a piano solo that was applauded. *Lester Sheehan* and *Miss Beresford* offer a series of dances, unmistakably of Sheehan's construction, *Miss Beresford* handling herself creditably and showing ability. She's a picture of her mother, tall and thin and bears a strong facial resemblance. *Miss Gordon* sings as of yore, with the Colonial matinee crowd Tuesday showing hearty appreciation. As *Miss Gordon* was in pictures for several years and has gained prominence as a film star since her last appearance in vaudeville her "name" is no doubt a b. o. factor. *Miss Gordon* is thinner than when last seen in the varieties. And she's working harder in vaudeville than she ever did before.

MARK.

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Jack Wilson

"The Surprise" (Comedy)—25 Mins.—One and Two—Colonial

It's Jack Wilson in blackface but eschewing his former "single" and his array of songs to introduce a little travesty on the making of motion pictures assisted in turn by George Burke (working as Jack's straight), *Kitty Gordon, Vera Beresford* and an unprogrammed woman who did a "vamp" in the Wilson act. In "one" *Jack* and *Burch* walk on, *Jack* as a camera man, and having a gabfest with *George* over the work to be done on a picture job with $10,000 in it. It develops that Burch has everything but a leading woman and a scenario. The vamp comes on after shooting off-stage and demands she see "Mr. Griffith." She stalks off the other side and after a report of the gun Jack says there goes Griffith. *Miss Gordon* then appears and takes exception to Jack's remarks on her act. She agrees to act in the picture and Jack unfolds the scenario with comedy byplay at this point by Jack acting as director and showing a wounded soldier returning home to his wife. There's a quick twist to the act which has Burch making overtures to *Miss Beresford* as the two stand upstage. The girl remonstrates and *Miss Gordon* gives Burch an unmerciful tongue lashing, calling him everything within reason that an infuriated woman can think of. As Burch starts to walk offstage, Miss Gordon fires into his back and he falls. Then Wilson walks on and tells Burch he did a heck of a fall. Finale. It's horseplay but the sort the Colonial audience seemed to revel in. The folks laughed and laughed and brought the whole company out for several encore bows. *Jack Wilson* was always a favorite at the Colonial. Seems funny, however, not to have him dishing up some of the comedy lyrical stuff of other years. The Colonial audience voted his turn a happy hit.

MARK.

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Cora Youngblood Corson Co. (8)

Music — 15 Mins. — One — (Special Drop and Four Curtains)—Colonial

Cora Youngblood Corson and band of brass instrumentalists are playing the "big time" booked through the B. F. Keith Vaudeville Exchange. This is the same Miss Corson who for a long time was a thorn in the side of the Keith (United) bookers and during the White Rats trouble was an active participant in the "strike" in Chicago. But the war is over and the peace dove flies throughout the land. To make a long story short Miss

(*Continued on page* 1957)

10 YEARS AGO TODAY

Percy Wenrich and Dolly Connolly Make New York Debut at Bronx.

Anna Fay Widow of John T. Fay Tries Out Mind Reading Act.

Denman Thompson Produces One Act Version of "Old Homestead" in Boston.

W. C. Fields Scores as Tramp Juggler at Fifth Avenue.

20 YEARS AGO TODAY

"Girl With Auburn Hair" Makes New York Debut at Union Square.

Carter DeHaven and Bonnie Maie, "juvenile duo," at Proctor's.

Pat and Mattie Rooney at the Lyceum in Boston.

Charles Grapewin and Anna Chance Score with "A Mismated Pair" at the Palace.

BIG CONCERT YEAR

Musical Programs Draw Immense Houses

Acording to the concert managers this is the biggest season that New York and Brooklyn have experienced in the way of concerts, everything from a big orchestral affair to a piano or vocal recital bringing out an attendance that has insured both their financial and social success.

In fact, the demand for "time" for concerts has eclipsed all previous seasons and the most desirable halls are booked up pretty solid for days and nights to come. The prices have exceeded other seasons, wtih the war tax also to be considered.

While amusements in general have commanded liberal patronage and the producers have had the biggest kind of a box-office harvest imaginable, the concerts locally have fared unusually well. It appears that an unusual long list of concert artists practically unknown to New York audiences by sight have reached these shores of late.

The principal New York concert halls have been working overtime to accommodate the numerous engagements arranged.

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Riano with Folies Bergere

Madison Corey and Thomas Stark who are producing "The Grass Widow," have also opened an office for the placing of American plays and artists abroad. Among the players already contracted is Jack Riano who is being starred at the Folies Bergere in Paris. He was formerly of the vaudeville team of Northlane and Riano, and is now appearing in five scenes of the new review. Riano has scored a sensational success.

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Bob Ott's Prized Letter

Bob Ott, now heading his own traveling company, carries a letter in his possession which he prizes highly. It's from Governor John H. Bartlett of the State of New Hampshire. The letter while complimenting Ott for the high class performance he and his company presented in Portsmouth during two engagements there, the governor visiting the theater twice, also lays emphasis upon the fact "that there is not an objectionable thing about it" (referring to Ott's company).

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Eighty Years Young

One of the oldest ministrel men in the United States is Lew Benedict, at present the principal doorman at the Empire Theater, Albany. He was eighty years old on Sunday, Dec. 7, and says that he does not feel any older than when he jumped out of his teens.

Mr. Benedict in his younger days was one of the famous minstrel performers in the country and was the proprietor of many shows, for several seasons he toured the country at the head of his own company, Duprez and Benedicts Minstrels.

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Anderson-Weber Split

G. M. Anderson has disposed of his interest in the Longacre Theater lease and property and is no longer connected with that institution. L. Lawrence Weber soon will announce his plans as an individual producer.

IN THE SONG SHOP

BY E. M. WICKES

Any One Can Write a Song—The High Cost of Advertising Scared One Publisher —Meyer Cohen Dies Suddenly

Anatol Friedland is doing all he said he would in connection with his new vaudeville act called "Music Land." The act cost Friedland a small fortune, but he won't lose anything on it, as it is being well received at every house, and is booked solid until next summer. Friedland has an attractive crowd of girls with him in the act, and they are putting over the two big numbers, *Thanks* and *The Cutest Little Daddy* in great style. Anatol is entitled to a great deal of credit for the way he has whipped his ideas into shape. He is not only a good song writer, but a clever salesman and a good fellow as well.

Any One Can Write

is the title of a short story that appeared in a recent issue of the Saturday Evening Post. The story is just so much propaganda against "lemon" music publishers, firms that make a practice of talking aspiring amateur song writers into paying for the publication of worthless songs.

For years "lemon" music publishers have given the music game a black eye with the general public. And some reputable magazines help "lemon" publishers to flourish by allowing them to advertise in their publications. Thousands of persons in this country are under the impression that the legitimate publishers are in league with the "lemon" firms The Music Publishers' Protective Association could easily put a stop to this by getting in touch with the advertising managers of the magazines and showing them how they are enabling the "lemon" firms to do business.

Amateur song writers send more than a million dollars every year to song sharks, and in many cases the hopeful songsmiths have to make sacrifices in order to obtain the money. If a man wishes to pay for the publication of his song it is his privilege to do so. And a firm that makes a business of bringing out songs for persons who live out of town, and charges a reasonable amount for its services, is doing a legitimate business. A firm of this kind is simply an agent, and it can do a great deal better for the money than the amateur could do in his home town, which in approximately all cases hasn't any facilities for printing sheet music at a reasonable cost.

No One Will Ever Be Able to Stop Amateurs

from having their songs printed. Left to himself, the amateur won't make the investment until he can afford it. He is entitled to spend his surplus cash in any way he sees fit, and if his vanity prompts him to pay to see his name on a title page, that is his affair. But he shouldn't be inveigled into paying out his money under the impression that he has a hit or that the "lemon" publisher can secure a publisher for the song. The "lemon" publisher, however, is likely to continue to take the money until the honest music publishers put a stop to it.

Jimmy Flynn was the most popular song plugger at the six day bicycle race. Whenever Jimmy sings at the bike races he is always allowed to occupy the announcer's spot. Last week the crowd at Madison Square Garden set up a howl every time some of the pluggers began to shout. *Tell Me* always held the crowd, which must have been very gratifying to some of the big moguls from Remick's.

A Certain Big Publisher

came to the conclusion recently that he would like to try some spectacular advertising in the big magazines. So he sent for the manager of a well-known advertising agency, gave the manager an idea of what he wanted to do with his songs, and then asked what it would cost.

"Advertising songs is like advertising any other commodity," the manager said. "You have to follow up your first copy with other and bigger copy. You could begin by spending fifty thousand dollars the first year; one hundred thousand the second year; one hundred and fifty thousand the third year; and continue to increase the amount until you reached the five hundred thousand mark. Then keep at that every year.

The publisher clapped his palm to the back of his head and groaned.

"And where do you suppose I'm going to get all that money?" he asked. "If I had one hundred thousand to throw away on advertising, I'd retire and consider myself lucky. Ten cent music won't stand for such an outlay."

"But several other publishers are doing it now and are making money."

"I've been in this game a long time," the publisher replied, "and I thought I knew all there was to be known. If any publisher can spend that money on ten cent sheet music and not go to the poor house then I have a lot to learn. So instead of handing out a fortune I'm going to begin to study the popular sheet music business. Have a cigar, Mr. Manager. I'm not stingy, but I'm not dealing in cigarette coupons. These other birds that say they spend half a million a year must have a lot of imagination. And compared to them I must be a mighty poor man."

Jos. W. Stern & Co. are the publishers of Anatol Friedland's latest songs, *Thanks*, and *The Cutest Daddy*.

Jack Mahoney and Allyn Flynn have a new comic song entitled *Waiting for the Tide to Turn*. Mahoney and Flynn know how to write comedy without having to resort to smut.

Lee David, composer of *Wild Honey*, *Wondering* and *Romance*, was married on Nov 30 to Beatrice Hoffman. Lee and his bride are spending their honeymoon in the south.

Forster Publishing Company has a positive hit in its new number *I'm Waiting For Ships That Never Come In*. This number is written by Willie Raskin, Jack Yellen and Abe Olman.

Art music, Inc., has sold *When You're Alone* to the Broadway Music Corporation.

Meyer Cohen

died suddenly on December 3rd. He had been confined in the Misericordi Hospital for two weeks as the result of an attack of blood poisoning. To all appearances Meyer had recovered from the attack and was expecting to leave the hospital within a week, when he suddenly and quietly passed out Wednesday morning at one o'clock.

For years Cohen had been a prominent figure in the popular music game. Fifteen years ago he was known from coast to coast as the California baritone. He was very popular in this country, as well as in Canada. Meyer certainly could sing, and he knew how to handle ballads, especially the kind of ballads that Chas. K. Harris used to write. For about seventeen years Cohen was general manager for Chas. K. Harris. Cohen was the first man to use illustrated song slides. He introduced them at Miners' Theater in connection with E. B. Marks and Jos. W. Stern's ballad, *A Little Lost Child*.

Cohen was general manager for Harry Von Tilzer, and resigned his position to enter the publishing business on his own account. He was well liked by the jobbers and syndicate buyers and never had any trouble in having his numbers listed and boosted at the five and ten cent stores.

Cohen knew practically every one in the show and musical worlds, and was well liked. He was very popular with new song writers, for he always believed in giving the newcomer a chance. He will be mourned by many, for he was a good fellow, willing to meet every one, big or little, half way.

Jimmy Flynn is booked to sing some Feist songs at the Century on Sunday afternoon January 14th.

A newspaper syndicate is about to try out a publicity campaign for one music publisher in the hopes of increasing the demand for thirty cent sheet music. The plan, if successful, will make quick sales for ten and thirty cent music, give the publisher plenty of good publicity, and enable him to collect his money within ten days.

Joe Randolph from Stasny's is doing good work in plugging "My Gal."

Bob Schaefer is master of ceremonies at another interesting song writers' song contest in the Rex Theater uptown.

Johnny Nestor, who styles himself "The Man Off the Ice Wagon," has accepted a route over the Orpheum and is fitting himself up with the latest hits from the Feist Shop, including *I Know What It is to Be Lonesome*.

Last Time at Mt. Morris

For the last time at the Mt. Morris the songwriters performed. Stern opened with *Now I Know*, which went fairly well. McKinly with Bob Schaefer sang *Floatin' Down to Cotton Town*. Gilbert & Friedland were interesting with *Dixie Lee*. Bob Miller & Herbert Steiner sang five of Feist's good melodies. Waterson, Berlin & Snyder were passable with *Bylo*, *Worth While Waiting For*. Harry Pearce, the admirable chum of Ed. Nelson, sang Jack Mills' *I'm Living the Life of Reilly*. These splendid songs with the good vocal demonstration were the hit of the evening. Al Green from Von Tilzer's sang *Carolina Sunshine*. Lew Rose from Irving Berlin's sang *I Left My Door Open*, *You'd Be Surprised*, *Rings*, *Nobody Knows*. Fred Brody sang Irving Bibo's new one *Since Katy the Waitress Became an Aviatress*, with funny antics.

NURNBERG.

• • •

New Song Firm

The Great Western Song Publishers, with headquarters in Lincoln, Neb., Louis Shimon, president, has just shied its music publishing castor into the song publishing arena. It makes a good getaway with a number entitled *I'm a Lonesome Boy From Loveland*. It has others in its catalogue but this one is fast becoming the most popular of the lot.

• • •

B. S. Moss' Protege

Anne Jago, of Montreal, appeared at a charity benefit recently which was attended by Ben S. Moss, who, struck by the wonderful beauty of her voice, entered into an agreement whereby the theater circuit manager has undertaken her professional exploitation. Miss Jago, who has a high contralto voice, is at present the soloist at Moss' Broadway. She may appear in vaudeville later.

• • •

Renamed Tab Act

The former "Suffragette Revue," sponsored originally by William B. Friedlander, Inc., and now operated by the Sullivan & Buckley firm, has been renamed "The Girlies' Club." It retains Bobby Bernard as its principal comedian. The act has been given some new musical numbers, among them being Friedlander's *I'll Kill You With Love*. The act is now playing local dates.

• • •

Opening Club in Cuba

A real American hotel and restaurant will be opened in Havana December 15 by Joseph Susskind, of the Blossom Heath Inn. There will be fifty rooms with bath and shower, two restaurants, a main dining room, a roof garden and two orchestras. Harry Smith, formerly of Churchill's, is to manage the Havana hotel.

• • •

Lauder Visits Jail

When Harry Lauder played the Curran, San Francisco, last week, he was entertained during leisure hours by commercial and social clubs. He visited the local jail at the invitation of the chief of police and was enabled to get a personal "close up" of two young murderers.

FIGHT TUBERCULOSIS!

Red Cross Christmas
Seal Campaign

SEAL THE FATE OF
THE WHITE PLAGUE
WITH A
CHRISTMAS
SEAL

O'BRIEN MINSTRELS

Oscar F. Hodge Brings Big Blackface Show Close to Broadway

Ye old fashioned minstrelsy served delectably with the modern flavor was brought close to Broadway this week when Oscar F. Hodge opened an engagement at the Montauk, Brooklyn, Monday night, with the Neil O'Brien Minstrels. Hodge has spent considerable money on the show and has *Bert Swor* as his principal comedian.

It has been something like five years since Brooklyn had a regular traveling minstrel troupe in its midst and the Hodge show is doing a splendid business across the river.

Bert Swor is a capital comedian and, being a seasoned showman and burnt-cork artist of long experience, he understands his work completely. He's funny without straining himself. Ample scope is also given *Sugarfoot Gaffney*, a corking good dancer and singer; *Frank Quinn, Bobby Gossans* and *Dan Fuchs* to show their comedy talent.

The second part is away from former olio style, with divers skits arranged to bring out the full ability of the big complement of singers and dancers.

Everybody appears in blackface, including the interlocutor, *Lea Laird*, and the orchestra leader, *J. H. Del Vecho*. The comedians and vocalists are also dressed alike, with *Swor* and *Gaffney* the last to be introduced.

Among the songs in the first part were: *Hang Your Hat in a Dixie Town, Not in a Thousand Years, I Can't Tame Wild Women, Friends of Mine, The Heart of a Fool, A Good Man Is Hard to Find, Room 202* and *What a Pal Was Mary*.

It's a bully good minstrel show, with plenty of singing, dancing and jokes to satisfy the most exacting amusement seeker. O'Brien is not with the show, but retains a financial interest.

MARK.

• • •

Vaudevillians in New Version of "Sometime"

When Arthur Hammerstein placed Frank Tinney as the star of his reorganized "Sometime" company he practically made a new show of it.

Frank works after the fashion of the old Tinney style, first appearing in blackface as the property man and then changing to whiteface for the remainder of the show. Tinney walks in and out and jokes as only Tinney jokes and he has one exceptionally funny scene with DeHaven and Nice, former vaudevillians, who are also one of the happy hits with the show. Another amusing "bit" is done with Ida May Chadwick, another vaudevillian, who scores signally and distinctively with a hardshoe dancing specialty. This is the "Hee Haw" girl of vaudeville but not working any of the hee haw stuff in "Sometime." Tinney plays the piano for the DeHaven and Nice comedy "bit" in the first act, and in addition to singing and dancing with Miss Chadwick in the second, also works in a bagpipe "bit" that brought back reminders of Tinney's vaudeville days.

The principals work hard but things proceed slowly until Tinney, DeHaven and Nice and Miss Chadwick are in view.

MARK.

VAUDEVILLE VOLLEYS

FROM VANCE

JIM SLEVIN picked up some Christmas change with the Vatican Choir.

Tommy Gray and his cane went to the newspaper men's breakfast the other morning.

Mr. and Mrs. Carter DeHaven are reported getting a new act ready when they cut loose from pictures.

Carl Hyson (Dickson and Hyson) has developed into quite a vocalist.

Walter Weems could toss aside his horn and still have an act.

Bert Levy could shave off his whiskers and still act.

But cut out the jazz and shimmy where would some acts be?

John Pollock, the mayor of his home town and the busy publicist of the Orpheum circuit, has a little son that was named after the boy's favorite uncle, Channing Pollock, and after Rennold Wolf, one of the best friends of the lad's daddy. And Papa John says the boy is a chip of the old block. Some combination!

Al. Friend (Friend and Downing) took in the six-day bike race. He says he rode harder than any of the riders. But he saved his overcoat.

Mr. Schwartz Is

the popular newsstand owner at the Palace Theater corner. When word became known that the estimable Mrs. Schwartz was ill—critically so for the past week—inquiries have daily deluged the **Schwartz stand.** Late advices indicate a recovery and the many friends of Schwartz will rejoice to learn of her improvement.

Walter Duggan is showing Broadway some of the flashiest hose seen here in years.

They say the man doing the Attila impersonation in the Marion Morgan act was a former vaudeville theater doorman. No wonder he can look fierce when he wants to.

Harry Shea Spends

a lot of time looking over acts. It doesn't matter the time—any hour of the day or night Harry scouts around, looking 'em over. Shea seems to have developed a mania for getting a close-up personally of all the new acts playing the local theaters. 'Tis said that just prior to going on his honeymoon—he and his bride went by boat to Cuba—Harry visited several theaters in quest of new material a few hours before the water ride was started.

It's time Rose Mullaney hopped a fast flyer from the Pacific Coast to show what the balmy California air has done for her since quitting the haunts of old Broadway. There is one experience Rose will never forget—that was the time she broke her arm in an automobile accident.

Ben Wench's going abroad next spring. So's Alshayne, maybe. William Rock says he's going back. The Kouns Sisters are booked for a return to London and Paris.

Friend and Downing have contracts for an European engagement. Willie Solar's thinking about going back. More to come.

Messrs. Quaid and Travers, who handle things managerially at the 5th Avenue, proved regular little heroes by the way they handled the audience last Friday night when that section of the city was the scene of terrific manhole gas explosions.

Vie Quinn hit the vaudeville houses late with the shimmy stuff but the way she did it enabled her to keep abreast of the times.

The agents are wondering. Wondering whether the powers that be will permit them to receive everything that may come their way at Christmas time.

In the Hunt

for chorus girls by some of Broadway's busiest musical comedy and revue producers, emissaries or scouts invaded vaudeville last week and used their sweetest ways to entice some of the feminine workers with some of the big acts. Shows what a shortage there is for girls who have had some experience.

The Kouns Sisters brought back from the other side some late creations from the millinery and modiste shops of Paris.

Harry Mayo will not have to worry about shaving every day just before going on the stage. In his new act he appears in tramp makeup which gives him stage license to let his beard grow indefinitely.

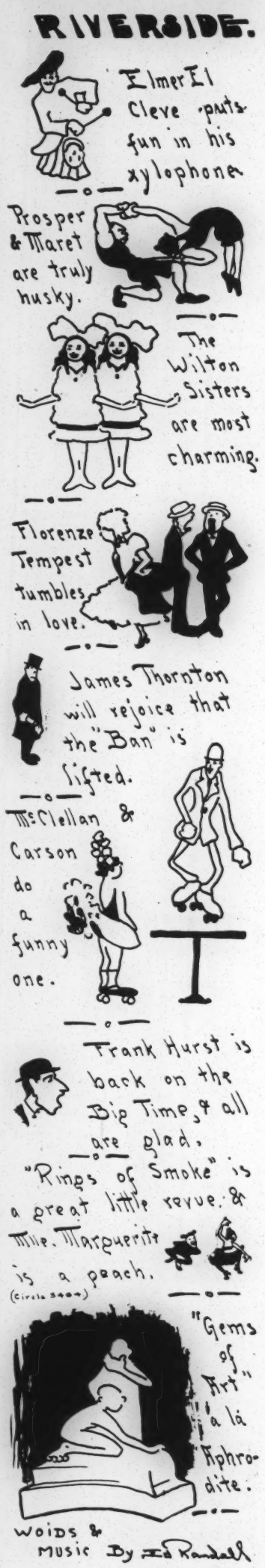
Sunday concerts are going a long way toward filling some of the stockings of the vaudevillians. All extra cush.

Bert LaMont may return to vaudeville. He has a freak voice for a big fellow that always was a novelty in his cowboy act.

Mabel Burke went to Boston and for a wonder didn't get lost. She had had too much experience with New York's shuttle line to get tangled up in the Hub.

Al Darling Is

the popular manager of the Royal Theater. Prior to taking charge of that uptown house for the B. F. Keith interests Al was at the Colonial and his work at both houses has established him as a hustling employee of the Keith forces. There's one thing about Al in that he is always entering into some idea whereby his house can attract the folks and he sure has proved that he can accomplish things by the way he has brought results at the Royal. Although Al is a sure-enough brother of Edward Darling, the chief of the Keith bookers, Al has made good on his own ability. Up in the Royal neighborhood—practically a little city in itself—they regard Al as more of an asset than the mayor himself and Al has won everybody's friendship in a way that more than once the Bronx merchants and societies have handed Al the key to their hearts. He has been the guest of honor at a number of personal affairs up there—the citizenry and clientele of the Royal showing openly what they think of Al. He's enterprising, active and alert and has a way of making friends for both the Royal and himself. He's modest and unassuming and that helps Al on the popularity. He has hobbies to be sure, but we do know he likes bulldogs, and has never gotten over the loss of the canine pal that he had for some years when at the Colonial.


RIVERSIDE.
Elmer El Cleve puts fun in his xylophone.
Prosper & Maret are truly husky.
The Wilton Sisters are most charming.
Florenze Tempest tumbles in love.
James Thornton will rejoice that the "Ban" is lifted.
McClellan & Carson do a funny one.
Frank Hurst is back on the Big Time, & all are glad.
"Rings of Smoke" is a great little revue. & Mlle. Marguerite is a peach.
(circle soon)
"Gems of Art" a la Aphrodite.
Words & Music By Ed Randall

MABEL McCANE TOPS ROYAL PROGRAM

Bill Full of Laughs Surrounds Her Smart Revue

Mabel McCane's smart revue heads a pleasing and varied bill of nine turns at the Royal Theater this week. *Miss McCane* has one of the most pleasing acts of its kind doing the two-a-day and there are plenty of them, everyone knows. Besides the star being a pleasurable entertainer she is supported by three people, *Tom Bryan, Lillian Broderick* and *William Taylor,* who can really do something on their own other than merely form a background for *Miss McCane.* We, personally, are especially partial to *Miss Broderick.* She is a combination of zippy personality and dancing artiste. *Miss McCane* is wise in selecting such people to surround her and her own talents are magnified by it.

A significant hit was made by *Dotson,* the fleet-footed negro dancer. Evidently since the Monday matinee he was moved down the bill. He was programmed in second spot and on Tuesday afternoon he opened the intermission. *Jimmy Fallon* and *Russ Brown* rolled up the success they usually do. These boys, shortly back from France, appeared before General Pershing, General Haig and King George. We have no doubt that the three dignitaries enjoyed them as much as American audiences do, but we wonder if the Prince of Wales' father got all of their stuff. The Prince would have.

Thomas Dugan and *Babe He Raymond* scored heavily in the laugh column with their somewhat new "An Ace in the Hole." The act contains the usual wise cracks from *Dugan* but its locale is the landing place of an airplane instead of a Ford stalled on the road. *Homer Miles and Co.* presented with gratifying results *Mr. Miles'* own sketch, "The Rough Neck." Jackie and Billy, two paraquets questioned by their trainer, give an unusually wide variety of answers with bells, noises and the sort of voice these birds have.

Lynn Cowan and *Bill Bailey,* writers of *Dixieland Is Happyland, Fan San, Kisses* and *Pals,* who are assisted by *Estelle Davis,* played and sang those songs and some others, including *I Used to Call Her Baby* and *Worth While Waiting For.* They were called back many times. The audience seemed especially partial to Bailey's banjo playing.

The *Three Blighty Girls,* three sketch singers and dancers, opened the bill well, and *M.* and *Mme. Alf W. Loyal's* remarkable canine Toque gave the show its finishing touch.

TIDDEN.

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BUSHWICK PROGRAM

Many Excellent Features on Brooklyn Bill

The show opened with the *Arco Brothers,* two clever gymnasts. They performed some difficult feats and won the approval of the audience. These were followed by the *Ara Sisters* in their "Dancing Creations." Their costumes were "Creations," but their dancing was rather mediocre. Then came *Lou Reed* and *Al Tucker,* masters of the violin. They played exceptionally well, but a little more rag time would have met with more enthusiasm from the audience.

Next, came *Robert Hyman* and *Virginia Mann* in their "5000 a Year" farce. This little sketch was full of fun. There were several good laughs in it, and the acting was very good. *Charles Irwin* in "Pleasant Memories" followed. His humor was fairly good in spite of the fact that the "prohibition joke" has been rather over-done of late. His monologue was a good one however.

J. Rosamond Johnson and his "Jazz Five Entertainers" were "entertaining." Their songs and banjo playing were beyond criticism, and if they had added a little more jazz, the audience would have kept them there for the rest of the evening. The *Creole Fashion Plate* will easily stand another week's run. The audience responded to the songs and fashions.

The *Laurence Schwab* production, given by *Buzzell* and *Parker,* "A Will and a Way," was bright with humor and clever acting. A combination of this kind is rare, but the audience showed its appreciation in the warm applause.

The performance ended with *Anatol Friedland* with his chorus of beautiful girls. They were entertaining with their old songs, and *My Persian Rose* made its appeal to the audience in the old way. HUSTED.

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81st STREET HAS PLEASING BILL

Grace La Rue Scores Heavily as Headliner

The patrons of the 81st Street Theater are given a bill for the current week which has several features of interest, the foremost being *Grace La Rue,* who occupies the headline position. Miss La Rue offers her song group in her characteristic style, and Monday afternoon earned tremendous favor, being recalled again and again. As encores she used *Buddha, The Americans Come,* and *Bon Jour, Ma Belle,* the contrast between the last two being especially well drawn. Few singers can do the delightful things with songs that Miss La Rue can do, and Monday's audience appreciated her artistry to the fullest.

The *Ramsdells* and *Deyo* open the show in a somewhat different dancing act, and in the second spot the *Exposition Jubilee Four* prove a big hit with their part-singing. These negroes are first-rate entertainers. *Bert Baker* follows in his ridiculous skit called "Prevarication." It contains some comedy situations that score well, and Baker himself is adept at this sort of farce. *Frank Gaby* pleases with his ventriloquial act, though his English dialect leaves much to be desired. As a ventriloquist he is above the average. *Jimmy Duffy* and *Mr. Sweeney,* "Russian Entertainers," come just before Miss La Rue. The type of comedy that they indulge in is entirely different from the general run of low comedy. There is a great deal of subtlety in their work which unfortunately did not get over Monday afternoon nearly as well as it deserved. MARTIN.

• • •

Now University Three

The University Four has become the University Three by one of the boys withdrawing from the act.

NEW ACTS

(*Continued from page* 1953)

Corson and band are playing the bigger theaters in the east and doing a good job of it if the success of the act at the Colonial is any criterion. The act opens with a few steropticon views of the Corson girls in France, the outfit going over under the Knights of Columbus auspices. The opening has seven women in old gold and blue outfits standing in front of old gold and blue curtains and after a fast brass selection, Miss Corson in an all-gold outfit does solo work with a French ballad horn. After a routine of instrumental numbers that were applauded a feature then loomed up in a huge bass tuba number by Miss Corson, who changed her dress for the finale. The women all come down front for a lively getaway, with Miss Corson returning to her former horn. The act made both a "flash" and a hit at the Colonial. It makes a good showing with Miss Corson having a pleasing stage appearance that is an asset.

MARK.

(*Continued on page* 1958)

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Cleveland Houses Increase Capital

Increased capitalization of Cleveland theater stock is of signal importance to those interested in the growth of the motion picture industry. Especially significant was the notice that all of the Cleveland Loew theaters have increased their capitalization. The Loew Alhambra Theater Company has gone up from $1,000 capitalization to $5,000. Loew's Liberty Theater Company, from $1,000 to $10,000 and Loew's Mall Theater Company, from $1,000 to $90,000.

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Enlarge This Theater

Rowland and Clark of Pittsburgh, Pa., have announced the purchase of a property, 40 x 170 feet, adjoining their Liberty Theater in Penn avenue, East Liberty district, thus increasing the frontage of the picture house. Architect Crane of Detroit is drawing plans for a new building, which will increase the seating capacity from 1,400 to 2,000. The Liberty Theater was built five years ago, and has been operated by Rowland and Clark for about four years.

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Jarrow Makes Protest

Jarrow's lemon trick is in jeopardy. At least that is what he claims in a kick to the N. V. A. against Frank Gordon using the trick. Gordon in reply to Jarrow's protest claims he has been doing the trick for eleven years.

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Protest Candle Trick

Roach and McCurdy have registered a complaint with the N. V. A. that Barnes and Burmer are using a "bit" of business, namely the disappearing candle trick, and that this "bit" has been established in their turn for a long, long time.

• • •

Act Stepped Out

Rena Arnold and Jack Boyle stepped out of the Colonial bill after the opening Monday. Miss Arnold has been working with Jack Allman and only recently framed the new "double" with Boyle.

Percy Williams Not to Return to Theatrical Business

Percy Williams has no intention of ever returning to the theatrical game again if what is heard from some of his closest friends is true. Meanwhile P. G. is living the life of Riley at his home at East Islip, L. I., where each week some of his friends drop in from New York for a week-end stay and help the former vaudeville managerial wizard while away some happy hours. Mr. Williams has a little theater built within the confines of his home and occasionally a show is staged for the benefit of P. G. and what friends may be there at the time. It is doubted whether Mr. Williams has been in one of his former vaudeville theaters since his retirement from the game when he disposed of the whole capoodle in one fell swoop.

• • •

May Irwin Tyler Star

May Irwin has signed a contract with George C. Tyler, who will star her in "On the Hiring Line." She will take the part now being played by Laura Hope Crews, which is being rewritten. George Howell will have the part now played by Cyril Scott, and the rest of the company will remain intact. Miss Irwin's starring venture will open in Philadelphia on Dec. 29.

• • •

Selznick Premiere

"Bucking the Tiger," Lewis J. Selznick's first dramatic production, will open in Atlantic City on Christmas Day, with a cast including Fania Marinoff, Regina Wallace, Forrest Winant, William E. Meehan, Cyril Chadwick, Benjamin Kauser and Ben Hendricks.

• • •

O'Connor's New Paper

Johnny O'Connor, formerly Wynn of the Variety, expects to launch his new theatrical weekly within a few weeks, styling it The Theater World. O'Connor has taken a suite of rooms in the office building just south of the Godfrey Building in Seventh Avenue.

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Harris Completes Cast

Sam H. Harris has completed the cast for "Welcome Stranger," a play by Aaron Hoffman, including George Sidney, Edmund Breese, Ben Johnson, David Higgins, Isadore Martin, Mary Brandon and Valerie Hickerson.

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"The Hottentot" Coming

"The Hottentot," a new comedy by Victor Mapes, will reach Broadway about the middle of January. William Collier will star in the piece. Ann Andrews will have the leading feminine role.

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Page Quits Billboard

Bill Page is no longer the city editor of the Billboard, Page quitting the Cincinnati offices of that publication after being with the Donaldson forces for years.

• • •

Obtains Divorce

Hazel Alden, with the "Aphrodite" show, has received a final decree of divorce from Felix Isman, the well-known real estate operator. The Ismans were married Nov. 20 last.

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of December 22nd in Parenthesis—

NEW YORK: ALHAMBRA—Hughes Duo, J.; Fisk and Lloy; Swor Bros. (N. Y., Royal); Ara Sisters; McCane and Co., Mabel; Millard and Doyle; Clark and Bergman. COLONIAL—Chong and Mooy; Ross, Eddie. RIVERSIDE—Rooney, Bent and Co.; Browning, Joe. ROYAL—Ward and Van; Russell and Parker; Surprise, Mrs. W.; Nolan and Nolan; Recedes; Johnson, J. Rosamond; Juliet.

BROOKLYN: BUSHWICK — Roye, Ruth (N. Y., Riverside); Creole Fashion Plate; Bailey and Cowan; DeVoy and Co., Emmett; Demarest and Colletto; Burke and Co., Mabel; Three Blighty Girls; Corson, Cora Y., Oct. ORPHEUM —McFarlane, Geo.; See'ey and Co., Blossom; Shelah, Terry and Co.; Martin and Webb; Jackie and Billie; Irwin, Chas.; Prosper and Moret; Gems of Art.

BALTIMORE: MARYLAND — Valecitos Leopards (Wash., Keith); Baker and Co., Bert (Phil., Keith); Gray and Byron; Potter and Hartwell; The Hagleys; Laurie, Joe; Haskell, Loney.

BOSTON: KEITH — Rogers, Allan; Crawford and Broderick (Prov., Keith); Herbert's Dogs; Wirth, Pipp and Co., May (Mont., Prui.); LaMar, Leona; Donald Sisters (Prov., Keith); Lloyd, Alice.

BUFFALO: SHEA'S—Burt Earle, although seen in Buffalo many times, and his six girls easily earned the headline honors. Howard Langford and Anna Fredericks were seen in a clever satire entitled "Shopping." Carlos Sebastian, with Olga Myra and Arthur Anderson, presented "Bubbles" a dance fantasy. Walter Brown, monologuist, had a bundle of good yarns on married life. The Curzon Sisters are repeaters. Elida Morris' songs were well received. Harry Masters and Jack Kraft entertained with songs and dances of the past, present and future. Dec. 15—Reynolds and White; Imhoff, Conn and Coreene; Payne and Co., Nina; Briscoe and Rauh; Scotch Lads and Lassies; Ford, Ed. E.; Kane and Herman; Stanley Aileen. Barker.

CINCINNATI: KEITH'S — Although an ordinary bill for the most part, there is ample entertainment in current week's program, Nov. 30-Dec. 6. Such acts as Hugh Herbert, impersonator of Hebrew characters and Walter Kelly equally well known as an impersonator of Southern and dark characters need no special comment. Herbert's contribution is in one act, entitled "Mind Your Own Business," and he is supported by a capable cast. The Spanish Review is billed as the headliner and the dancing is exceptionally good. The average American chorus girl, however, is more pleasing to the American audience than those of the foreign type, no matter how artistically classic they may be. Margaret Stewart and William Dowling have a posing act that is quite artistic. Peggy Bremen and her brother open the performance with a novel spectacle on unsupported ladders entitled "The Imp's Playground." Wilson and Larson in "Bits of Oddities," and Eric Zardo, pianist got much applause. Morris and Campbell in "The Avi-Ate-Her," pleased. Dec. 15—Magic Glasses; Daly, Vinie; O'Neil and Kellar; Melrose, Bert; Johnson, Baker and J.; Only Girl; Kenedy, Francis. Goldenburg.

CLEVELAND: KEITH'S — Belle Baker came back to B. F. Keith's to play her third week's local engagement this season, thereby establishing a new precedent in Cleveland. She was given a rousing reception. Jim and Betty Morgan also offered a popular singing act, with all of their songs compositions of their own. Ernestine Meyers and Paisley Noon presented an elaborate dancing act that went over well. "Kiss Me" was the title of a musical comedy playlet written by William B. Friedlander. Victor Moore and Emma Littlefield were also very popular in a revival of their old time act, "Change Your Act or Back to the Woods." Keller Mack and Anna Earl, in "A Letter of Introduction;" "Magic Glasses," a clever comedy novelty, and the Balliot Trio completed this extraordinary bill. Dec. 15—George, Edwin; Herman, Mme.; Guiran and Marguerite; Phillips, Sidney; Richards, Gr. Barry, Mr. and Mrs. J.; Palmer and Co. Loeb.

DETROIT: TEMPLE — Hamilton, Alice; Beth Beri and Co.; Toto; Archer, Lou and Gene; Jim Jazz King; Masters and Kraft; Kitaro Japs; Morgan, J. B.

INDIANAPOLIS: KEITH—Kelly, Walter C.; Elly; Rubeville; Thye, B. and F.; McMahon and Chappelle; Roth, Dave; Gleason and Co., Wm.

MONTREAL: PRINCESS—The burlesque drama "For Pity's Sake" is as funny as ever. Allan Rogers is an excellent singer. Jacque Hayes and Buster Santos scored in an amusing act. Homer Romaine did unusual feats on the trapeze. "On the Ragged Edge" a jazz comedy provoked laughter from some. Jack Conley and Miss Well have a bright turn in Musical Nonsense. Three Kitro Bros., Japanese acrobats and Brooks and George complete the program. Dec. 15—Dunedin, Myrtle and Jas.; Brower, Walter; Diano and Rubini; Adair & Co., Joan; Sabini and Goodwin; Ahearn & Co., Chas. Tremayne.

PHILADELPHIA: KEITH'S—Charles King in "Dream Stars," was mildly received. Joe Laurie, introducing his "father and mother," got most of the laughs of the show. His act is clever and his material hit the high mark. Fay Courtney sang **Worth While Waiting For, Can't You Hear Me Calling, Caroline?** a "Blues" song, and her accompanist played **Tulip Time** from the Follies. Quite the cutest girl seen here in a long time is Maretta Nally. Her partner, Jack Allman, is good in his "Vice Versa" stunt. They were called back many times. James and Sadie Leonard made a lot of noise in "When Ceasar C's Her," but most of it is too exaggerated to be clever. The Jazzland Naval Octette played **Chong, Carolina Sunshine, Bally Hoo, Sweetheart** from "Maytime," and **The Vamp** were introduced successfully. Alice Sheldon and Lucille Dailey received a good hand. Page, Hack and Mack did some good gymnastic stunts as the opening act. Dolores Valecita and her leopards closed the bill. Dec. 15—Bartholdi's Birds; For Pity's Sake; Mack and Earl; Artistic Treat; Fallon and Brown; Rock and Co., Wm.; Cook and Co., Joe; Foley and LaTour. Conn.

PITTSBURGH: DAVIS—Wm. B. Friedlander and Will M. Hough's offering, "Reckless Eve," was well received. Frances Nordstrom's fantasie, "Magic Glasses," Sidney Phillips with songs and stories; Olympia Desvall Co. with trained horses and dogs; Kane and Herman, Gallerini Girls; Jack Lavier; Jack Demaco, Reed and Edwin were on the well balanced bill. Dec. 15—Van and Bell; McMahon, Diamond Co.; Bard, Wilkie; Duffy and Sweeney; Rinaldo Bros. Latus.

PROVIDENCE: KEITH— Grubers Animals (N. Y. Colo.); Lorimer and Carberry; Reat and Bro., Petty; Linton and Lawrence; Gaby, Frank; Miniature Revue; Stone and Hayes; Mayo, Harry.

ROCHESTER: TEMPLE—McGivney, Owen; Sully and Houghton; Bobbe and Nelson; Hanley, Jack; Herbert Three; Young, Margaret; Follis Girls; Morton and Co., J. C.

TORONTO: SHEA'S—Ann Gray, with her wonderful "Harp" and beautiful singing voice is the most pleasing number of the week's bill. Miss Gray sings with her own accompaniment **I Hear You Calling Me, Dvorak's Humoresque, Roses** and a medley of **American Airs.** Jos. Bernard and his fine partner in "Who Is She?" once more provokes laughter with his good skit. Sully and Houghton dance better than they sing the male being wonderfully agile. Jack Ryan and Ed Healy overdo every song they attempt, and especially the Booze Bottle number. Dec. 15—Mullen and Francis; Stevens, Emma; Kranz and LaSalle; Six Kirksmith Sisters (Prov.); Hanlon and Clifton; Janis Revue, Ed.; Pressler, Klaiss and S.; The Ushers. Dantree.

WASHINGTON: KEITH'S—Crowded houses and a fine bill during the past week. The headliner, Wilkie Bard, the English comedian scored so strongly that he remains for a second week. Mlle. Nitta Jo, was a big success in a number of songs. Emmet Devoy and Co. were successful in the playlet "Mother's Dairy," with Harry Peterson and Gattison Jones. Sheilla Terry presented a pleasing musical romance. Others that achieved strong success were Frank Gaby, ventriloquist; La Toy's posing dogs; Nellye De Onsonne and Edyth Baker, singing comediennes, and the Aerial Silverlakes. Dec. 15—Dream Stars (Balt., Maryland); Marcon and Fitzgibbon; Page, Hack and Mack (Balto., Maryland); Fisher and Co., Sallie; Stiles, Vernon; Herford, Beatrice; Macart and Bradford; Harvard, Holt and Kendrick. Warde.

* * *

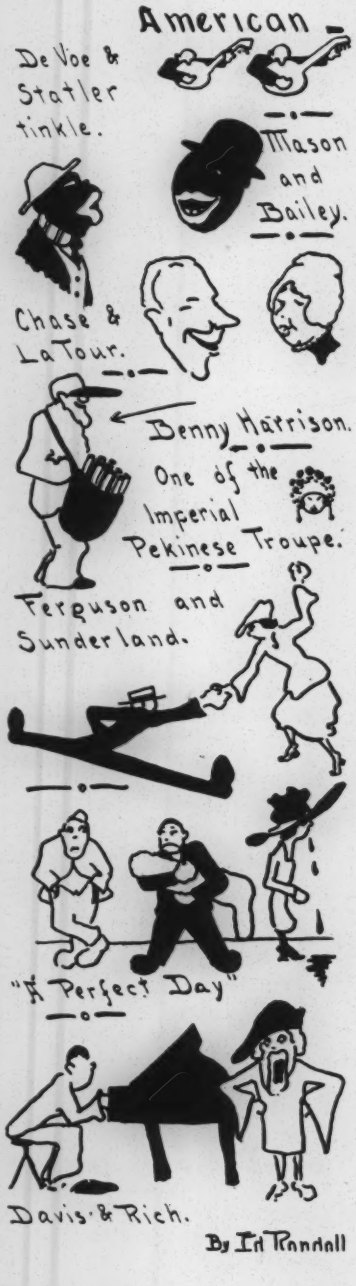
Loew's

NEW YORK: AMERICAN — First half. Three Mazuma Japs; Kaufman and Lillian; Sheppard and Dunn; Adolphus and Co., Mons.; Harris and Nolan; Hart and Co., Geo. Drury; Darcey, Joe; Clairmont Bros.; one to fill. Second half. Panzer and Sylva; Laimee and Pearson; Carr, Nat; Hurst, Honey; Wilbur and Co., Townsend; Harris, Dave; King Bros.; two to fill. — AVENUE B—First half. De Lier, Joe and Sadie; Leslie, Murray; Gillen and Mulcahy; Stanley, Stan; Grazer and Lawlor. Second half. Theodores and Co., Hilton and Co., Dorothy; Little Lord Robert; Stanley, Stan; Mains and Boys, Elsie; one to fill. — BOULEVARD — First half: Bauers and Saunders; Lowe, Evans and Stella; Dooley, Bill; Davis and Rich; King Bros. Second half. Swan, Robert; Barra Sisters; Hart and Co., Geo. Drury; Ferns and Litt; Girl in the Air.—DELANCEY ST.—First half. Swan, Robert; Metropolitan Trio; Weston and Kline; Gordon and Merlin; Elliott, Fred; Panzer and Sylva. Second half. Davis

(Continued on page 1959)

Clara Howard a Hit at Fifth Ave. Last Half

A nine act bill of more than usual merit held the boards at the Fifth Avenue the last half of last week. The star feature was beyond all doubt, Clara Howard who stopped the show dead in next to closing position with her very original style of songs and nonsense. Her best songs are **When You're Alone** and **I'm a Wild Wild Woman from the West.** La Temple and Company opened the bill with illusions, and McCormack and Millen followed with a dancing act which pleased the customers. In third place Arthur Sullivan and Ricca Scott presented a little sketch in their familiar style, which of course was a comedy hit. There is a good deal of real character work in the act which is worth while aside from its laugh value. Helen and Josephine Trix in a group of dainty songs, daintily sung made a pleasing break in the comedy part of the bill. Willie Zimmerman also belongs in the non-comedy part of the show. His character impersonations of the peace table personages got good response from out front. Ford and Cunningham in a bunch of patter got over nicely. Especially well liked was their burlesque reading of "Smarty." Johnnie Ford and his five Melody Maids with their five pianos and some pretty costumes, not to forget Ford's dancing, offered a lively musical revue. **When You're Alone, Ask Dad, He Knows** and **Fan San** sung by a girl with a beautiful voice, are their best musical numbers. Clara Howard followed and J. Rosamond Johnson and his Jazz Five closed. Johnson and his men have an act that is bound to please, containing as it does, genuine music, both vocal and otherwise, a fine rendition of an old negro spiritual, and lots of jazz for those who prefer it. All in all the bill was of first rate quality and the audience expressed its appreciation vigorously. Martin.



THE NEW ACTS

Mowatt and Mullen

Talk and Songs—13 Min.; One—58th Street

There is such an air of bad taste pervading the talking with incidental songs act presented by Mowatt and Mullen that we must confess it blinded us in judging their material. When we could overcome our natural prejudice, however, we noticed that their gags, at any rate, wouldn't perform the well known comparative feat of setting the famous East River aflame. But we hazard the opinion that whatever they do unless they change their method, which beside being in bad taste is done with such tremendous exertion to wring laughs from the audience it will go by the board. An idea of the bad taste may be realized from the fact that the woman of the team wears a huge white cross, between three and four inches in height, as an ornament on her bosom and continually waves it from side to side in shaking a shimmie.

Tidden.

* * *

Dolce Sisters and Co.

Songs and Piano (4 People)—14 Min.; Full Stage (Special Set)—23d Street

The Misses Dolce, three of them, are a trio of circumspect women approaching middle age that have voices that fit extremely well together in harmonizing a group of well chosen songs. We say circumspect because they are dressed, and they have a variety of costumes, in gowns that are so lengthy in skirt they practically drag the ground all around and their wildest kick is a three inch high step forward and backward, a piece of business done all through every song. When any of them sings alone it is not half so pleasing as their concerted efforts, which are really fine, especially in a blues that laments something about a high yaller girl being the cause of it all. Another good number is **When It Comes to Loving the Girls I'm Ahead of Them All.** The Co. is a good pianist who plays a couple of popular numbers, during one of which he sings. The Sisters' special set is tasteful.

Tidden.

* * *

Gray and Norman

Songs, Pianologue and Dancing—11 Min.; One—58th Street

The man sings, while playing the piano, a Chinese song, and at the finish the woman comes out in mandarin costume and does a short dance. The man then sings another song alone, **Keep on Smiling,** and when he is through the woman appears in a different costume and does another dance. A distinct novelty at the climax is done by the woman who makes a pair of dolls, strapped to her hands, dance, her fingers being the dolls legs. The man increases the doll dancers to a quartet for an encore. The novelty puts the act across.

Tidden.

* * *

Young and Leander

Dancing and Songs—10 Min.; One (Special Set)—58th Street

Young and Leander are men dancers who preface their skipping by short topical songs. They work before a drop, in one, representing Spotless Town and their faces are made up with clown white. Their dancing is good and the songs are suitable. The team should prove a successful opener for a popular price theater bill.

Tidden.

* * *

Fine Bill at 58th St. During Last Half

Willa Holt Wakefield was the rather substantial headliner at Proctor's Fifty-eighth Street the last half of last week. For some time past Miss Wakefield has not been seen in the vaudeville theaters about town, and the reason, we understand, is that she played cantonments during the last part of the war. However, she was missed. Her delightful, confidential songs were immensely popular on Friday afternoon.

Another prominent act on the Fifty-eighth Street bill was the female minstrels first part performers calling themselves the Petticoat Minstrels. Each specialty of the company of seven was appreciated and the typical endmen, or, to be exact, endwomen jokes got their laughs. An added starter to the program was the team of Harris and Mannion, bringing the entertainment up to seven turns, one more than is usual. Their singing and comedy were liked.

Young and Leander danced a good opening to the show, and Neta Johnson went well in second spot with her songs. Mowatt and Mullen worked so hard for their laughs that if they keep it up they probably will not be able to stand the strain.

Gray and Norman have a novelty finish to their turn which puts it across. Reynolds and White have a novelty musical act that was so well appreciated it nearly stopped the show.

Tidden.

and Walker; Harrison and Co., Benny; Kaufman and Lillian; Wells, Virginia and West; Amoros and Obey; one to fill.—GREELEY SQ.—First half. Dancing Humphreys; Mason and Bailey; Hart and Helene; Stafford and Co., Frank; Wamsley and Keating; Amoros and Obey. Second half. La Viva; Bauers and Saunders; Meehan, Harry; McLean and Co., Ted; Davis and Rich; Page and Green. LINCOLN SQ.—First half. Lilly Sisters; Davis and Walker; Emmett and Co., Hugh; Carr, Nat; Lorner Girls. Second half. Dolly and Calame; Hart and Helene; Stanton and Co., Will; Dooley, Bill; Thirty Pink Toes.—NATIONAL—First half. Daily Bros.; Hurst, Honey; Wells, Virginia and West; Meehan, Harry; Clark's Hawaiians. Second half. De Voe and Statzer; Lowe, Evans and Stelle; Lind and Co., Homer; Cunningham and Bennett; Wm. O'Clare and Girls.—ORPHEUM—First half. La Viva; Farrell and Hatch; His Taking Way; Watson, Lillian; Thirty Pink Toes; one to fill. Second half. Dancing Humphreys; Mason and Bailey; Metropolitan Trio; Emmett and Co., Hugh; Wamsley and Keating; Three Mazuma Japs.—VICTORIA—First half. De Voe and Statzer; Aubrey and Riche; Kingsbury and Munson; Wilson and McAvoy; Concentration. Second half. Wray's Manikins; Sheppard and Dunn; Concentration; Darcey, Joe; Lorner Girls.

BROOKLYN: DE KALB—First half. Hall and Gilday; Mae Marvin; Finn and Co., Arthur J.; Harris, Dave. Second half. Clairmont Bros.; Delbridge and Gremmer; Gordon and Merlin; Bernard and Meyers; Stone and Co., Beth.—FULTON—First half. Stone and Co., Beth; Cunningham and Bennett; Lind and Co., Homer; Bernard and Meyers. Second half. Aubrey and Riche; Farrell and Hatch; Kingsbury and Munson; Watson, Lillian; Clark's Hawaiians.—METROPOLITAN—First half. Wray's Manikins; Barra Sisters; O'Clare and Girls, Wm.; Ferns and Litt; one to fill. Second half. Dailey Bros.; Harris and Nolan; His Taking Way; Weston and Eline; Hall and Gilday.—PALACE—First half. Linkos; Hilton and Co., Dorothy; Harrison and Co., Benny; Six Royal Hussars. Second half. Three Alex; Finn and Co., Arthur J.; Elliott, Fred; Grazer and Lawlor; one to fill.—WARWICK—First half. Rucker and Winfred; Mikado's Jiu Jitsu Troupe; two to fill. Second half. Linkos; Leslie, Murray; Stafford and Co., Frank; Variety Trio; one to fill.

ATLANTA: GRAND—First half. Two to fill; Powell and Worth; Walters and Walters; Russell and De Vitt. Second half. Two to fill; Bennett Twins; Goldie, Jack; Three Victors.

BALTIMORE: HIPPODROME—Ferguson and Sunderland; Burns and Garry; Nine o'Clock; Lane and Plant; Sansone and Delilah.

BIRMINGHAM: BIJOU—First half. Stanley; Mack and Salle; Rella and Co., Knorr; Bornes and Freeman; Levy and Girls, Jack. Second half. Powell and Worth; Walters and Walters; Russell and De Vitt; two to fill.

BOSTON: ORPHEUM—First half. Bicknell; Storey and Clark; Munson and Co., Marion; Brown and Co., Hank; Odiva and Seals; one to fill. Second half. La Dora and Beckman; Spencer and Rose; Senna and Weber; Van Sloan and Dean; Bennett, Murray; Odiva and Seals.

CHICAGO: McVICKER'S—McMahon Sisters; Martin and Courtney; Oh! Mike; McGoods Co., Chas.

CLEVELAND: LIBERTY — Beattie and Blome; Herman and Clifton; Welch Co., Lew; Ward Bros.; Darras Bros.

DALLAS: HIPPODROME—First half. Brown's Dogs; Norton and Noble; Burke and Burke; Laurie Ordway; Fashions De Vogue. Second half. Krayona Co.; Courtney and Barnett; Rice, Francis; Taylor and Francis; Mellilo Sisters Co.

FALL RIVER: EMPIRE—First half. Spencer and Rose; Senna and Weber; Van Sloan and Dean; Bennett, Murray; La Dora and Beckman. Second half. Bicknell; Storey and Clark; Munson and Co., Marion; Brown and Co., Hank; one to fill.

HOUSTON: PRINCE—First half. Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe. Second half. Three Gregorys; Reed, Jessie; Abbott Co., Pearl; Grey and Klumker; Married via Wireless.

KANSAS CITY: GARDEN—First half. The Lelands; Peppino and Perry, Martelle Co., Howard; Barron and Burt; Stafford and De Ross. Second half. Mae and Mack; Gordon and Delmar; Love Race; Zuhn and Dreis; Aerial Butters.

MEMPHIS: LYCEUM — First half: Oliver; Francis and De Mar; Which One Shall I Marry?; Russell, Marie; Belle and Caron. Second half. Stanley; Mack and Salle; Rella Co., Knorr; Barnes and Freeman; Levy and Girls, Jack.

MONTREAL: LOEW—Bell and Gray; Morrison and Harte; Adler and Co., Hyman; Carlton, Ubert; Stevers and Lovejoy.

NEW ORLEANS: CRESCENT—First half. Three Gregorys; Reed, Jessie; Abbott Co., Pearl; Grey and Klunker; Married via Wireless. Second half. Oliver; Francis and De Mar; Which One Shall I Marry; Russell, Marie; Belle and Caron.

NEW ROCHELLE: LOEW—First half Du Bois, Wilfred; Challis and Lambert; Little Lord Robert. Second half. Rucker and Winfred; Mulcahy, Gillen; one to fill.

OKLAHOMA CITY: LIBERTY—First half. Tyler and St. Clair; Downing and Bunnin; McGreevey and D[illegible]; Freda, Steve; Spartans. Second half. [illegible]o Valdares; Garland, Harry; Carletta and Lewis; Eckhoff and Gordon; Weston's Models.

SAN ANTONIO: PRINCESS — First half. Musical Waylands; McLoughlin and Evans; Johnson and Co., Hal; Miley, Katherine; Three Maxims. Second half. Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe.

ST. LOUIS.: GARRICK — First half. Aldine and Wright; Mack, Geo.; Brown and Elaine. Second half. The Lelands; Peppino and Perry; Martelle Co., Howard; Barron and Burt; Stafford and De Ross.

PITTSBURGH: LYCEUM — Juggling De Lisle; Rogers, Mildred; Eldert Co., Betty; Royal Four; Anderson's Revue.

PROVIDENCE: EMERY — First half. Melva Sisters; Monte and Lyons; Garfield and Smith; A Perfect Day; Burke and Durkin; Blondy and Co., John. Second half. Flying Weavers; O'Brien and S. G., Jos.; Pingree and Co., Earl; Evans, Will J.; Genaro and Gold; one to fill.

TORONTO: YONGE—Scranton, Harry and Anna; Harris, Sam J.; Scanlon, Denos and Scanlon; La Coste, Mr. and Mrs. Harold; Anthony and Ross; Black and White Revue.

WACO: HIPPODROME—First half. Krayona Co.; Courtney and Barnett; Rice, Francis; Taylor and Francis; Mellilo Sosters Co. Second halt. Musical Waylands; McLoughlin and Evans; Johnson Co., Hal; Miley, Katherine; Three Maxims.

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Poli's

BRIDGEPORT: PLAZA—Dec. 15. First half. Chief Zatzam and Co.; Clark Sisters; Armstrong and Stanton; Countess Leonardi and Co. Second half: Nadell and Follette; Montrose, Belle; Toyland. POLI—First half. Holman Bros.; Morin; McDevitt, Kelly and Quinn; Four White Steppers. Second half. Fredericks, Dell and Flo; Kelly, Nora; Romain, Powers and Delmere; Wheeler, Bert and Betty; Powell and Co., Catherine.

HARTFORD: PALACE — Dec. 15. First half. The Magleys; Shaw, Sandy; Petticoat Minstrels; Harkins, Jim and Marion; Dussie and Co., Polly. Second half. Hill, Arthur; Newell and Most; Carson and Co., Jas. B.; Evans and Sydney; Four White Steppers.

NEW HAVEN: BIJOU—Dec. 15. First half. Hill, Edward; Bergman and Leonard; Frederick, Dell and Flo; Montrose, Belle; Toyland. Second half. Zatzam and Co., Chief; Morin; Green, Miller and Green; Armstrong and Stanton; Six Military Misses.—PALACE—First half. Nora Kelly; $1,000-Note; Wheeler, Bert and Betty; Powell and Co., Catherine. Second half. Holman Bros.; Coden and Luken; McDevitt, Kelly and Quinn; Leonardi and Co., Countess.

SCRANTON: POLI—Dec. 15. First half. The Faynes; Grant, Alf; Armstrong and Co., Will H.; Mills and Co., June; Amoros Sisters. Second halt. De Rond, Thelma; Lester and Co., Al; Payton and Ward; Silence of Love.

SPRINGFIELD: PALACE — Dec. 15. First half. Gates and Finlay; Martini, Joe; Morgan and Gates; Petticoats; Mallon Case; Brown, Gardner and Barnet. Second half. Hill, Edward; Bronson and Rizzo; $1,000-Note; McKay's Revue; Anger and Packer; Dassi and Co., Polly.

WATERBURY: POLI—Dec. 15. First half. Shannon, Ladd and Betty; Evans and Sydney; Romain, Powers and Delmere; Anger and Packer; McKay's Revue. Second half. The Magleys; Shaw, Sandy; Harkins, Jim and Marion; Last Night.

WILKES-BARRE: POLI—First half. Jim and Edna Conners presented a pleasing talking-dance diversion. The Cabby Bros. and Clark were a fast working trio with the clubs. Dotson, colored dancer showed some fast steps, also tried comedy and songs. Larry Karkins and the Melody Monarchs pleased with song and instrumental numbers; and Alfred Latell and Elsie Vokes appeared in a very clever sketch, "Pungo, the Pensive Pup." Second halt. Toomey Bros. in songs and eccentric dancing took well; songs, **All the Quakers Show Their Shakers Down in Quakertown, Chin, Chin, Chinaman,** and **You're a Million Miles from Nowhere.** Lina Anger and the Curtis Boys arrived in an old act. Osaka and Taki, the Japs, has a balancing act which took the breath of the audience and should prove a winner. Maybelle Phillips with juvenile impersonations got away with a few laughs. Dec. 15—First half. De Rond, Thelma; Lester and Co, Al.; Payton and Ward; Silence of Love. Second half. The Fraynes; Grant, Alf; Armstrong and Co., Will H.; Mills and Co., June; Amoros Sisters. Briggs.

WORCESTER: PLAZA—Dec. 15. First half. Hill, Arthur; Brennan and Murley; Green, Miller and Green; Coden and Lukin. Second half. Kelo and Blair; Clark Sisters; Morgan and Gates; Petticoat Minstrels.—POLI—First half. Nadell and Follette; Carson and Co., Jas. B.; Bronson and Rizzo; Three Kundles. Second half. Gates and Finley; Petticoats; Mallen Case; Brown, Gardner and Barnett.

(Continued on page 1960)

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Orpheum

CALGARY: ORPHEUM, — Dec. 1-3. Gus Edwards and Co. "Revue of 1919" high class act. Good singing. (Headliner). Ernest Evans and Girls. Good musicians and dancers. Gallagher and Martin, in skit "Sweaters" pleased. Arnaut Brothers present novel act. Jack Osterman, has some clever patter. Montgomery and Courtney are good ventriloquists. The Jordan Girls, are clever slack-wire artists.
Dec. 15—First half. Marmein Sisters and Schooler; McDermott, Billy; Four Mortons; Black and O'Donnell; Hudler, Stein and Phillis; The Duttons. Forbes.

CHICAGO: MAJESTIC—U. S. Glee Club; Carus and Co., Emma; Tannen, Julius; Bronson and Baldwin; Rose, Harry; Rome and Cullen; Camilla's Birds; Braatz, Selma. PALACE — Dobson and Sirens, Frank; Held, Jr., and Co., Anna; Ryan, Miss; Lightners and Alexander; Current of Fun; Sutter and Dell. STATE LAKE—Moore and Littlefield; Bradley and Ardine; Gilbert, L. Wolfe; Lewis and White; Smith and Austin; Breen Family; Maryland Singers; Rogers, Billy; Baliot Trio.

DENVER—Saronoff and Girls; Ciccolini; The Man Hunt; Man, B. and H.; Walters, F. and O.; The Pickfords.

DES MOINES—Ellis, Mme.; Hughes, Mrs. Gene; Duffy and Caldwell; Martelle; Morrissey, Jack; Ruegger Co., Elsa.

DULUTH: ORPHEUM — Royal Gascoignes; Doner, Ted; Ward and Girls, Will J.; Dunham and O'Malley; Hall, Bob; King Co., Rosa.

KANSAS CITY: ORPHEUM — Stone and Kaliz; Sweeties; Comfort and King; Norwood and Hall; Kharum; Kanazawa Boys; Brice and Co., Lew.

LINCOLN: ORPHEUM—Rasch and Co., Albertina; Stephens and Hollister; Ergotti's Lilliputians; Savo and Co., Jimmy; Weber and Ridnor; Ebs, William; Gordone, Robbie; Morton, James J.

LOS ANGELES: ORPHEUM—Shirley and Band, Eva; Connolly, E. and J.; Wood and Wyde; Coleman, Claudia; Green and Myra; Samaroff and Sonia; Casting Wards.; Green and Co., Harry.

MEMPHIS: ORPHEUM—Nesbit Evelyn; Bowman Bros.; Wright and Dietrich; Bruce Duffet Co.; Fink's Mules; Lorraine, Oscar.

MILWAUKEE: MAJESTIC — Clayton Co., Bessie; Dockstader, Lew; Baker, Phil; Nash and O'Donnell; Lohse and Sterling; Libby and Nelson; Bonconi, Maleta. PALACE — Patricola; Rockwell and Fox; Long Tack Sam Co.; Cantor's Lady Minstrels; Brooks, Peggy; Jap.

MINNEAPOLIS: ORPHEUM — Eis Co., Alice; Grapewin Co., Chas.; Tennessee Ten; Barry, Lydia; Snow, Ray; Ja-Da Trio.

NEW ORLEANS: ORPHEUM — An excellent bill with Sylvester Schaffer and Sallie Fisher as top liners. Mirano Bros., Kenny and Hollis, Emily Darrell, The Hagans, are clever. Elsa Ruegger delights the audiences with her artistic playing on the cello.
Dec. 15—Watson, Harry; Haig and Waldron; Elinore and Williams; Pianoville; Nathane Bros.; Murphy and White. Llambias.

OAKLAND: ORPHEUM — Lambert and Ball; Indoor Sports; Meredith and Snoozer; Jerome and Herbert; Beginning of the World; Van Cellos; Price and Co., Geo.

OMAHA: ORPHEUM — Not Yet Marie; Colour Gems; Emmy's Pets, Karl; The Sharrocks; Roberts, Donald; Taylor and Co., Farrell; Burns and Frabito.

PORTLAND: ORPHEUM—Ford Sisters and Band; Stuart and Barnes; De Mar, Grace; Howard's Ponies; Barber and Jackson; Frawley and Louise; Sterling and Marguerite.

SACRAMENTO: ORPHEUM — First Hoffman, Gertrude; Salon Singers; Phina and Co.; Collins and Hart; Richards, Chris; Musical Hunters. (Same bill plays FRESNO second half).

SAN FRANCISCO: ORPHEUM—Maud Lambert and Ernest Ball in their pianologue were featured. Georgie Price made a hit in a "Little of Everything." Collins and Hart amused with burlesque athletics; Ralph Dunbar's Salon Singers, Phina and Co., colored singers and dancers Bill Bailey, a featured entertainer, Chris Richards, an English comedian and Gertrude Hoffman concludes a star performance. Dec. 15. Hyams and McIntyre; Rigoletto Bros.; Fox and Ward; Watts and Hawley; Cullen, Jas. H.; Cartmell and Harris; Overseas Revue; Stedman, Al and F. Barnett.

ST. LOUIS: ORPHEUM—Putting It Over; Barnes and Crawford; Jolson, Harry; Ashley and Dietrich; Mason and Keeler; Transfield Sisters; The Vivians; Tip and Co., Bob;

ST. PAUL: ORPHEUM—Kelly and Co., Geo., Bankoff, Ivan; Burt and Rosedale; Bane Co., Sybil; Regay and Lorraine Sisters; Belgium Trio; Breen, Harry.

SALT LAKE CITY: ORPHEUM—U. S. Jazz Band; Shaw, Lillian; Gould, Venita; Kitner and Reaney; Lydell and Macey; West and Co., Arthur.

SEATTLE: ORPHEUM—Edwards Co., Gus; Three Jordan Girls; Osterman, Jack; Arnaut Bros.; Evans Co., Ernest; Gallagher and Martin; Montgomery, Marshal.

VANCOUVER: ORPHEUM—Nazarro and Band, Nat; Kay, Dolly; The Rickards; Sales, Chic; Bensee and Baird; Roy and Arthur; Travers and Douglas.

WINNIPEG: ORPHEUM—Extra Dry; Pietro; Four Readings; Bernard and Duffy; Taylor and Co., Eva; Lachmann Sis-

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Pantages

BUTTE: PANTAGES — Dec. 13-16. Love and Wilbur; Norrine, Naida; Peerless Trio; Jovedah De Radjah; La France and Kennedy; Yip Yip Yaphankers. (Same bill plays Anaconda, 17; Missoula, 18).

CALGARY: PANTAGES — Dec. 1-6. Prince Jovedah de Radjah, headliner, Nada Norraine, Love and Wilpur, Peerless Trio, La France and Kennedy and the Yip Yip Yaphankers are others.
Yaphankers are others. Dec. 15.—Mori Bros.; Goetz and Duffy; Eldridge, Barlow and Eldridge; Stoddard, Bert; Ward and King; De Servis, Henriette. Forbes.

DENVER: PANTAGES—The Mozarts; Stagpole and Spier; Hall and Co., David S.; Roberts, Joe; Hall and Shapiro; Oh! Billy.

EDMONTON: PANTAGES — Berry, Lieut. and Miss; Marconi Bros.; Hamilton and Co., Martha; Lichter, Baron; Gildea and Phillips; Brazilian Heiress.

GT. FALLS: PANTAGES—Dec. 16-17. Henry and Adelaide; Fiske and Fallon; Glasgow Maids; Chung Hwa Four; Great Howard; Four Mellos. (Same bill plays Helena, 18).

LONG BEACH: PANTAGES—Four Leons; Ward, Frank; Quigley and Fitzgerald; Dance Fantasies; Dunbar and Turner; Temptation.

LOS ANGELES: PANTAGES—Cycling Brunettes; Kilkenny Four; Number Please; Wyse and Co., Ross; Golf Link Girls; Rejane, Camille.

MINNEAPOLIS: PANTAGES — Winton Bros.; Bruch, Lucy; Bender and Meehan; Business is Business; Texas Four; Little Hip and Napolian.

OAKLAND: PANTAGES—Naynon's Birds; Burns and Linn; Linsholm and Co., Chas.; Bison City Four; Slatko's Rollickers; De Calve, Sonia.

OGDEN: PANTAGES — Dec. 18-20. Heras and Preston; Gordon and Co., G. Swayne; Bush, Frank; Howard, Georgia; Cook and Vernon; Oh! Teddy.

PORTLAND: PANTAGES—The Gallons; Conley, Harry and Etta; Dick, William; Mersereau and Co., Verna; Brady and Mahoney; Making Movies.

REGINA: PANTAGES—Dec. 15-17. Three Bullawa Girls; Denny and Donegan; Samanoff Trio; Eadie and Ramsden; Albright, Bob; Hill's Circus. (Same bill plays Saskatoon, 18-20).

SALT LAKE CITY: PANTAGES—Guillot and Co., Amparito; Ward and Ling; Laurel, Stan and Mae; Three White Kuhns; Revue De Vogue; Three Bartos.

SAN DIEGO: PANTAGES — Wolfe and Patterson; Whittle, W. E.; Tarzan; Amoros and Jeanette; Kuma Four.

SAN FRANCISCO: PANTAGES—Alex Bros. and Evelyn; Oklahoma Four; Mason and Cole; Morrell and Co., Beatrice; Barrett and Co., Arthur; Casting Campbells.

SEATTLE: PANTAGES — Cavanna Duo; Dorr, Mary; Howard and White; Dancing Davey; Hickman Bros.; Corinthians.

SPOKANE: PANTAGES — Shields, Frank; Harmony Trio; Roach and McCurdy; Hendrix Belle-Isle; Trevette, Irene; Gelli Troupe.

TACOMA: PANTAGES — Aerial Macks; Forrest and Church; Stephens and Brunelle; Solar, Willie; Rising Generation; Gardner and Co., Happy Jack.

VANCOUVER: PANTAGES—LeFevre, Geo. and May; Lawrence, Ray; Archer and Belford; Meyer, Hyman; Foy and Younger Foys, Eddie; Five Partrowars.

VICTORIA: PANTAGES — Novell Bros.; Three Clowns; Robinson's Elephants; Ray and Co., John T.; International Nine; Meir and Gibson Sisters.

WINNIPEG: PANTAGES—Act Beautiful; Mary Ann; World in Harmony; Blondell and Co., Ed; Olcott, Chas.; Snyder, Bud.

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Boston Keith's

BANGOR: BIJOU—First half. Pryor, Laura and Billy; Crystal, Joe; Herbert and Binet; Harris and Manion; one to fill. Second half. Terry, Arthur; Gaben and Dixie; LaRue and Grocham; Joyce, Jack; Wask and Lewand Sisters.

BOSTON: BOSTON—Bullet Proof Lady; Fagin and Co., Noodles; Cheyenne Minstrels; Dawson Sisters and Stern; Wilson Aubrey Trio.

BROCKTON: STRAND — First half. Dancing McDonalds; Hawthorne and Cook; Henry and Moore; Morey, Senna and Lee; Capt. Bett's Seals. Second half. Aerial Mitchells; Lowe, Evans and Stella; Toomer and Co., Henry B.; Walzer and Dyer; Sterling Saxophone Four.

FITCHBURG: COLONIAL — First half. Frisco Trio; Green, Cliff; Florida Four; Murphy and Lachmar; La Toy's Models, Mlle. Second half. Cortez Sisters; Corsia and Verdi; Rahn and Rock; Fargo and Richards; Koban Japs.

LAWRENCE: EMPIRE — First half. Leroy and Alexander; Lowe, Evans and Stella; The Dohertys; Sterling Saxophone Four. Second half. Vincent, Helen; Henry and Moore; Exposition Jubilee 4; Dancing McDonalds.

MANCHESTER: PALACE — First half. Yonio and Fugi; Bruch, Lucy; Toomer and Co., Henry B.; Walzer and Dyer. Second half. La Toy Bros.; Waiman and Barry; Sullivan and Co., Arthur; Gardner and Hartman; La Toy's Models, Mlle.

NEWPORT: OPERA HOUSE—First half. Kelo and Blair; Lillie, Carrie; Crew and Pates; Fargo and Richards; Three Nitos. Second half. Lipton; Murphy and Lackmar; Fixing the Furnace; Morey Sonna and Lee; Swains Midnight Prowlers.

LYNN: WALDORF—First half. Gray and Norman; Rahn and Beck; Terry, Arthur; Fixing the Furnace; Joyce, Jack; Koban Japs. Second half. Daisy and Wilson; Frisco Trio; Fern and Mario; Nai Tai Tai, Princess; Harris and Henion; Rose, Moon and Co.

WALTHAM: WALDORF—First half. Cortez Sisters; Corsia and Verdi; Swain's Midnight Prowlers; one to fill. Second half. Green and Span; Green, Cliff; Florida Four; one to fill.

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Interstate

DALLAS: MAJESTIC — Clinton Sisters; Espe and Dutton; Clifton and Co., Ethel; Lloyd and Wells; Fay, Anna Eva; Montgomery and Allen; Clifford, Bessye.

FORT WORTH: MAJESTIC — Bell and Wood; Stuart and Keeley; Misses Parker; Darrell, Emily; Schaeffer, Sylvester; Lucas, Jimmie; Mirano Brothers.

GALVESTON: MAJESTIC—Dec. 14-16. Oakes and Delmar; Carola Trio; Stoddard, Marie; Holman and Co., Harry; Shaw, Allan; Bianca and Co., Mlle.; Cooper and Ricardo; Zarrell and Co., Leo. (Same bill plays AUSTIN, Dec. 18-20).

HOUSTON: MAJESTIC—Paula, Mlle. Staples, Helen; Neville and Brockway; Benny, Ben K.; Petrova, Mme. Olga; Olson and Johnson; Bostock's Riding School.

LITTLE ROCK: MAJESTIC—Frank Dobson and his Thirteen Sirens, Rockwell and Fox, Monti and Parti, Saila Brothers, Billy Montgomery and Minnie Allen, Col John H. Pattee, and his original company of Old Soldier Fiddlers, comprised the bill Dec. 1-6. Business and performance good Dunlinger.

LITTLE ROCK: MAJESTIC—First half. Kennedy and Nelson; McIntosh and Musical Maids; Cameron and Kennedy; Henlere, Henri; Syncopated Steppers. Second half. Millar, Jessie; Dusenbury and Bonney; Gibson and Conelli; Lynn and Co., Basil; Around the Map.

MUSKOGEE: BROADWAY—Dec. 19-20. Peck and McIntyre; Mario and Co., Rita; Tuck and Clare; Baxley and Porter; one to fill.

PINE BLUFF: ORPHEUM — First half. Millar, Jessie; Dusenbury and Bonney; Lynn and Co., Basil. Second half. McIntosh and Musical Maids; Kennedy and Nelson; Whirlwind Hagans.

SAN ANTONIO: MAJESTIC—Bonomar Arabs; Lucille and Cockie; O'Donnell and Blair; Hahn, Weller and Co.; Rhea and Co., Mlle.; Avey and O'Neill; Garcinetti Bros.

TULSA: ORPHEUM—First half. Tuck and Clare; Baxley and Porter; Emmett and Co., J. K.; Peck and McIntyre; Mario and Co., Rita. Second half. Andrieff Three; Tenney and Co., Harry; Kennedy and Co., Jack; Renard and Jordan; General Pisano.

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Ackerman & Harris

NORTH YAKIMA: EMPIRE — First half. Electro and Co.; Laveaux, Joe; Bennington and Scott; Tag Day; Six Whirlwinds; Pruitt, Bill. Second half. Bowman, Billie; Barney and Co., Chas.; Primm, Devereaux; On Manila Bay; Cleveland and Faye; Fanton, Ed and Edna.

PORTLAND: HIPPODROME — First half. Harris and Harris; Collins and Dunbar; Haley, Leo; Six Serenaders; Wood and Lawson; Mason and Co., Harry. Second half. Florette; Cromwell and O'Day; Allen and Co., Nora; Paper Dress Revue; Marriott Troupe; Racket, Ernest.

SACRAMENTO: HIPPODROME — First half. Les Arados; Williams and Culver; Scott and Seymour; Leonard and Haley; Whitney's Dolls; Burke Bros. and Kendal; Second half. Mizpah Selbini; Aces of Harmony; The Boyces; Four Johnsons; La Rose and Adams; Lindemann, Billy.

SEATTLE: PALACE—First half. Eddy and Howard; Herman, Sam; Cleveland and Dowrey; Fashions a la Carte; Wilhat Troupe; Roth, Mitchell and Roth. Second half. Monroe Bros.; Van Orden and Fallows; Bernard and Erickson; Drew Players, Clayton; Montana Four; Mme. Theo and Dandies.

SPOKANE: HIPPODROME — First half. Elaine and Itiania; Merrick, Jerome and Gold, Frank; Douglas Family; Surprise Four; Ambler Bros. Second half. Three Falcons; Galvin and Bath; Villani and Villani; Gypsy Revue; Kruzo; Fredericks, Betty.

TACOMA: HIPPODROME — First half. Florette; Cromwell and O'Day; Allen and Co., Nora; Paper Dress Revue; Racket, Ernest; Marriott Troupe. Second half. Eddy and Howard; Herman, Sam; Cleveland and Dowrey; Wilhat Troupe; Roth, Mitchell and Roth.

VANCOUVER: COLUMBIA — First half. Monroe Bros.; Van Orden and Fallows; Bernard and Erickson; Drew Players, Clayton; Montana Four; Mme. Theo and Landies. Second half. Electro and Co.; Laveaux, Joe; Bellington and Scott; Tag Day; Six Whirlwinds; Puritt, Bill.

WALLA WALLA: LIBERTY—First half. Bowman, Billie; Barney and Co., Chas.; Primm, Devereaux; On Manila Bay; Cleveland and Fay; Fanton, Ed and Edna. Second half. Elaine and Titania; Merrick, Jerome; Gould, Frank; Douglass Family; Surprise Comedy Four; Ambler Bros.

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Chicago Keith's

BATTLE CREEK: BIJOU—First half. Juggling D'Armo; Mason, Myrtle; Miller and Co., Billy; Davenport Troupe, Orrin; two to fill. Second half. Kate and Wiley; Gordon, Frank; Baker and Rogers; Casson Kire Co.; Barabon and Grohs; one to fill.

BAY CITY: BIJOU—First half. Bailey Duo, Cliff; Cordini; Hibbett and Malle; A Regular Business Man; Weaver and Myers; Losova and Gilmore. Second half. Harker and Schenck; Geiger, John; Os, Polly and Chick; Melody Garden; Bonisotti Troupe.

FLINT: PALACE—First half. Tsuda, Harry; Brown and Jackson; Haywood and Co., Harry; Hearn, Sam; Pot Pouri; one to fill. Second half. Wyoming Trio; Kennedy and Francis; Thelma; Hall and Brown; Challon and Keke; one to fill.

FT. WAYNE: PALACE — First half. Taketa and Kawana; Christy and Ryan; Lewis and Co., J. C. Jr.; Gordone, B. and E.; Howard and Co., Mary; La Bernivica. Second half. Booth and Leander; Boila Trio; Dika, Juliette; The New Lender; Gonne and Albert.

KALAMAZOO: REGENT. Second half. Walsh and Bentley; Brown and Jackson; Girls Will Be Girls; La Reine and Co., Fred.

LAFAYETTE: FAMILY—Second half. Hayes, Brent; Bruns and Wilson; Reynolds Trio; Whitefield and Ireland; Degnon and Clifton.

LOGANSPORT: COLONIAL—Second half. Frick and Adair; Lewis and Co., J. C. Jr.

MUSKEGON: REGENT — First half. Brierre and King; De Voy and Co., Art; Baker and Rogers; Walsh and Bentley; one to fill. Second half. Taketa and Kawana; Christy and Ryan; Howard and Co., Mary; Vincent, Peggy; Bailey Duo, Cliff.

SAGINAW: JEFFER'S STRAND—First half. Wyoming Trio; Aloha Melody Garden; Kennedy and Francis; Oz, Polly and Chick. Second half. Tsuda, Harry; Hibbert and Malle; Cordini; A Regular Business Man; Weaver and Myers; Losova and Gilmore.

JACKSON: ORPHEUM — Marker and Schenck; Robinson and Penny; Cheer-up; Gelger, John; Gonne and Albert; Challen and Keke. Second half. Juggling D'Armo; Devoy and Co., Arthur; Hearn, Sam; Pot Pouri; two to fill.

LANSING: BIJOU — Second half. Aloha; Mason, Myrtle; Hayward and Co., Harry; Robinson and Penny; Davenport Troupe, Orrin.

THE MARKET PLACE IS ON PAGES 1938-1939

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LILLIAN FERMOYLE
RIVERSIDE
Next Week—December 15th

NEW ACTS

Clara Howard

Singing Comedienne—17 Mins.; One—Fifth Avenue

Clara Howard has a personality that would carry her a long way even if she hadn't a talent in the world. But she has also a comedy sense that is all her own, and can put a song over in a way that is pleasing not only to those who hear her but also to those who publish the songs she sings. At the Fifth Avenue the act immediately preceding her used **When You're Alone** and got good results with it, and right on top of this Miss Howard used the same number and put it across for an enormous hit. Another number which she handled excellently was **I'm a Wild, Wild Woman from the West.** Her ability at grotesque humor gets full play in this, as it does also in the Chaplin imitation. This latter is probably her best laugh getter. At the Fifth Avenue she stopped the show cold, and did it without the aid of costume changes or jazz band accompaniments or any of the other adjuncts that are popular nowadays in the two-a-day, but by the sheer force of artistry. It is a delight to watch her work. Martin.

• • •

Marie LaMar and Band (7)

Jazz Revue—17 Mins.; Three (Interior)—5th Avenue

One doesn't have to have good eyesight to make out the new turn of Marie LaMar and her jazz band as being a "copy" of the Bee Palmer act as the same style of work, the same songs and even the same dressing routine are used by Miss LaMar. On the performance of Miss LaMar who also goes in for both the shimmy and song thing after the fashion of Miss Palmer it appears as though this turn was framed for the popular-priced houses unable to pony up the dough that the Palmer act hauls down. As the acts are similar the LaMar turn is sure to come for comparisons with the LaMar outfit suffering thereby. But Miss LaMar does well in her way, but has the Palmer comparison to stand up against, and that will hurt where they have seen Miss Palmer. At the 5th Avenue the first half the audience seemed to like the entire turn. Miss LaMar is of the red-haired variety of shimmyists, wearing a black outfit a la Palmer. Her opening is "I'd Rather Shimmy" with "When the Preacher Makes You Mine" with the banjoist from the band stepping forth and working "double" on the song. This same musician later also does a vocal solo alone, using "Into the Heart of a Rose" and doing well with it. For the finale and where Miss LaMar goes in for the main shimmying exhibition "At the Darktown Babies' Ball" is the accompanying music. During the act Miss LaMar sings "Nobody Knows," and the band also has a lively inning alone, jazzing it up after the accepted fashion of jazz orchestras. Where they can't buy the Bee Palmer act the managers can use the LaMar turn. There appears plenty of work for both now that jazz is at its height.

Mark.

• • •

Willie Smith

Songs and Talk—14 Min.; One—23d St.

Willie Smith opens his act singing in soprano voice off stage, and as the card boys do not change the announcement boards it is a real surprise to see a dapper young man walk out. He sings the rest of the repertoire in his natural voice until the last song which he does in the falsetto. Some of his numbers are **Don't Take Advantage of My Good Nature, Most Wonderful Pal, Alcoholic Blues,** a new version, we think, and **I'm A Dreamer.** Interspersed between the songs, which are done thoroughly enjoyably and make a hit that should be repeated on any popular price theater bill. are some gags. These should be funnier. When they are Smith will have a sure fire act for three-times-a-day houses.

Tidden.

• • •

Brendel and Burt Comedy Feature of 5th Ave. First Half

There was one bright particular feature on the 5th Avenue bill the first half and that was the comedy work of the young Mr. Brendel of the vaudeville team of Brendel and Burt. He placed the old bill in the center of his comedy platter and walked off with it without any trouble.

When Bart McHugh—the busiest man in the staid old city of Philadelphia—paved the way for El Brendel and Flo Burt to offer their present hodge podge of song, patter and what not he put old sure-fire and laughing stock together for Brendel, and the result is an unqualified, uproariously funny act.

While Brendel and Burt copped the lion's share of laughter and applause attention was also centered in the Broadway debut of Marie LaMar and Jazz Band, reviewed elsewhere.

The Faber Brothers opened with their excellent turn and drew applause. Furman and Nash were well received with their songs, commented upon under New Acts. Tom Nawn and Company brought back "Pat and the Genii" to the local Proctor house with Nawn working along with his characteristic lines.

Al B. White was too hoarse to do himself justice, but he sang entertainingly and whacked a homer with his amusing soliloquy on B. P. (Before Prohibition). White's song routine includes some topical number, the first one being "Worth While Waiting For." Al was a hit despite his husky voice which interfered more with his singing than anything else.

"Playmates" is another of the schoolboy and schoolgirl specie, with just a suggestion of schooldays by the opening in "one" when the four girls and two boys meet. They reappear in a full stage layout, where the feminine part of the turn devotes most of the time to singing, with one girl handling several solos in unusually good voice. The act is strong vocally, although one of the boys essays a little novelty by playing a violin and dancing at the same time.

Among the songs were **I Never Knew What It Was To Be Lonesome, Just Wait Until You See** and **Give Me All Of You.**

Martin and Webb dig up some diverting comedy with their opening where one man starts as a "single" but is interrupted by the other sitting in the audience. Both men sing, with some close harmony being applauded. One of the featured numbers is **Some Day I'll Make You Cry.**

Mark.

• • •

Pleasing Bill at 23d St. During Last Half

The last half bill at Proctor's Twenty-third Street adheres to the usual high standard of that theater. Six enjoyable acts made up the program, which we will take up in the order they appeared. The Belle Sisters, two very personable young ladies, sang and danced an opening to the show. Will Smith introduced a well arranged and pleasantly sung songalogue. He was given extended applause.

Only part of the house responded to the conglomerate mixture of playlet, singing, clowning and acrobatics presented by George Felix and Co. The forced comedy surrounding a mere moment of table tumbling done by Felix went by the board with a good part of the house. A team calling itself the Lander Brothers, but containing a member of the former Lander Brothers act and doing verbatim their act, was well received, as it should be as it is very funny. The new man who does the tramp opposite one of the Lander brothers straight is almost as good as the original.

The Dolce Sisters, three of them, accompanied by a good pianist, harmonized so that it hit the ear pleasingly, a number of well chosen songs. George Austin Moore's negro dialect stories of experiences of colored troopers at the front were as well received as his several songs, which included **Down the Long, Long Trail, Good Bye Alexander** and **The Landlord Blues.** Elsie Pilcer and Dudley Douglass had no trouble in making a big hit. Douglass' clowning and dancing was rewarded and Miss Pilcer's dancing and manikining in some gorgeous gowns were well liked.

Tidden.

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BIRTHS

MATHIEU—A son was born to Mr. and Mrs. Charles Mathieu on Sunday. Mr. Mathieu has been prominently identified with the Hearst organization for fourteen years and for the past several years has been news editor of Hearst News Reels.

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DEATHS

EARLE—Graham D. Earle, for a long time a member of the Alcazar Stock Company, in San Francisco, died on Thanksgiving Day in that city. He had been a character actor for many years. He was 56 years of age. A widow survives him.

FENTON—John Fenton, who was in the mechanical department at Hooley's Theater and the Grand Opera House, Chicago, for several years, and on the road with Mme. Modjeska and the Shendoah Companies, and for the past fifteen years with the American Express Company, New York, died October 31, 1919, and was buried in Calvary Cemetery. A wife and seven children, a sister and two brothers survive.

GONZALES—William J. Gonzales, fifty-five, a character comedian, who accompanied Winthrop Ames on his tour of Y. M. C. A. centers in France, died Dec. 9 after a brief illness.

ILLSLEY—Mrs. Sarah E. Illsley, sixty-three, known throughout the Middle West and on the Pacific Coast as a concert singer, died Dec. 9 in this city.

RIGNOLD—Lionel Rignold a well-known English comedian died in London recently. He used to act in quaint character comedy parts. He was a director of the Royal General Theatrical Fund.

SULLIVAN—Edward Sullivan, 85 years old, one of the oldest actors in the East, died after a lingering illness. The funeral services will be conducted under the care of the Actors' Fund of America.

Motion Picture Trade Directory

Can Do Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

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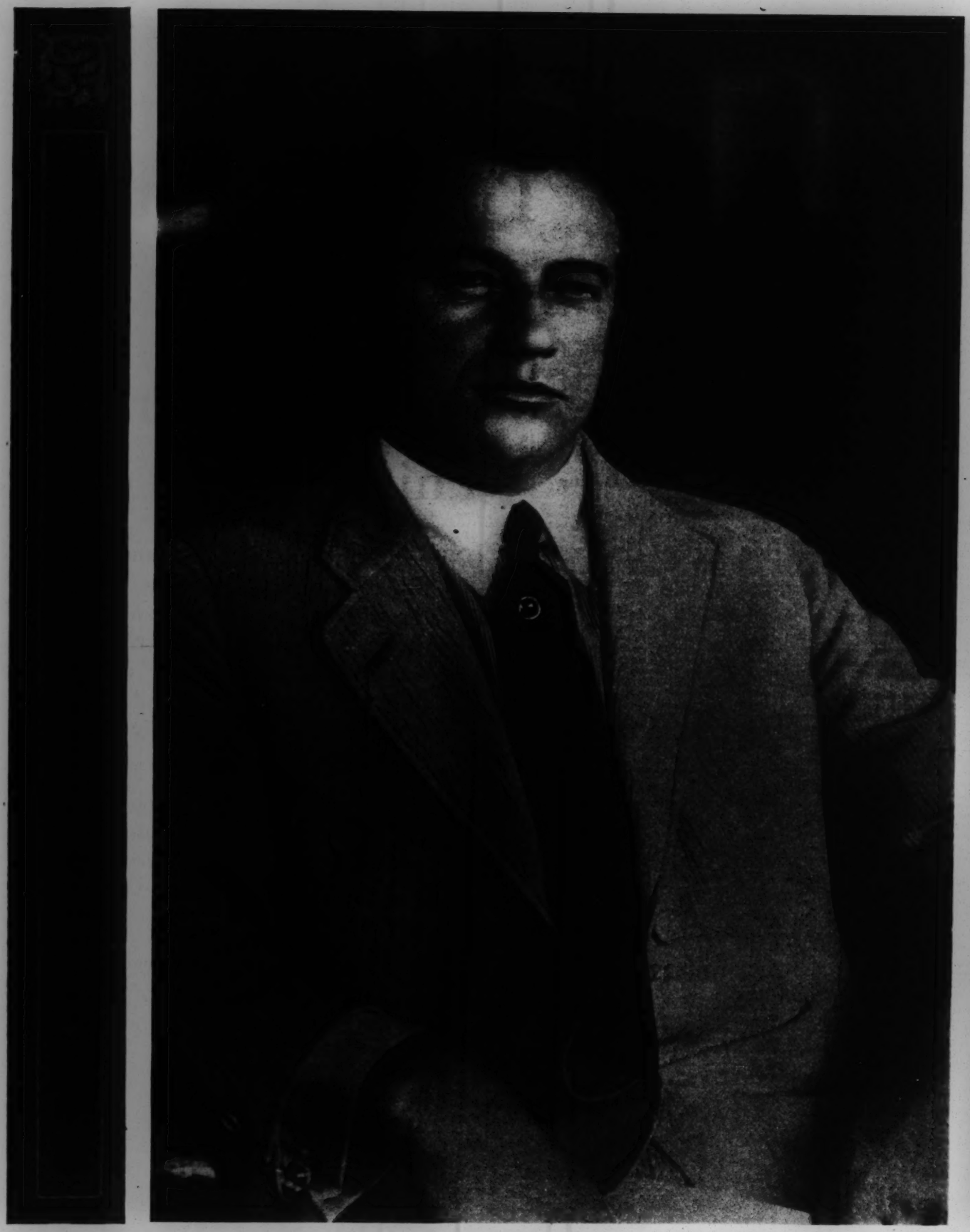

ALBERT E. SMITH

President and Guiding Genius of the Vitagraph Company of America

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

The most remarkable letter that this troublesome page has evoked in the entire year now drawing to a close is printed herewith:

Editor, The Dramatic Mirror,
New York City, N. Y.

Dear Sir—I wish to call your attention to the article which is marked on the enclosure.

The man who wrote this article is a liar. I don't know his name or I would write to him. The article itself is libelous. Aside from that, parts of it are so asinine that I wonder how it ever passed your notice.

The writer states that "The paper in Washington that takes the movies least seriously is the HERALD, where oddly the section devoted to pictures is the 'side line' of a press agent of one of the local picture houses."

Let me combat this statement with a few facts of which I can give you satisfactory proof:

The Washington HERALD has printed during the past year more theatrical and motion picture news than any other paper in the United States, with the exception of the New York TELEGRAPH, which is more or less a trade paper. No paper in Washington has even approached the HERALD as a stage and screen medium.

The editor of the HERALD'S Dramatic Department is the only editor in town, who, during the past year, has ever written a review of a motion picture. He is an authority on motion pictures and enjoys the confidence of such a man as David W. Griffith. Because of his position on the HERALD and because of the fact that he had shown a wider knowledge of the motion picture industry than any other writer in Washington, he was selected as general press representative for Marcus Loew's theaters in Washington, but his position as press representative is the "side line," not his position on the HERALD. This fact you can prove by writing to Mr. Lawrence Beatus, general manager of the Loew theaters in Washington.

The Writer Also States

that Philander Johnson, "the famous dramatic editor of the STAR, comprehends the growth and the value of the picture." In the same breath, he says that Mr. Johnson "doesn't go to see 'em." He also makes this same statement about Mr. Newbold, the business manager of the STAR. How on earth can a man "comprehend the growth and value" of a picture unless he goes to see them? The writer also speaks of the TIMES and its "intelligent grasp of our industry," referring to Mr. Shaw's interest.

Did you know that the HERALD was the first paper in America to establish a Midweek Theatrical Section? This section runs on Thursday morning and is anywhere from two to five pages. When we inaugurated this section, it was laughed at by the other newspapers in Washington. Six months later the TIMES, which is Mr. Shaw's paper, started a Midweek Section of their own, imitating every feature in the HERALD'S Section.

If you will inquire among the moving picture people of Washington, they will tell you that the HERALD was the only paper in town that had nerve enough to fight the churches when the churches tried to close up the motion picture houses on Sunday. This fight is still on and today the HERALD is the only paper that took the moving picture game seriously enough to print an editorial in their favor. This editorial was printed on the front page and it caused the HERALD to lose many friends among the church-going people, but we believe it was right and we still believe it. I am a theatrical man myself and have had quite a bit of experience as a producer, an actor, and as a writer on stage subjects. You might verify this by calling upon Mr. David Belasco.

Mr. Dorsey, our dramatic editor, has a better grasp of the artistic side of moving pictures than any other writer in Washington, and he knows infinitely more about the artistic side of the industry than the man who wrote this enclosed article. I am having letters sent to you from the three largest exhibitors in Washington. These will bear out my statements.

Meanwhile, I am placing the matter in the hands of our attorneys, for while the article will be laughed at by local exhibitors, it is probable that national advertisers who read your paper will be influenced by this article. Your action in regard to this letter will largely determine what legal steps the HERALD will take.

I trust that the article is just the inane raving of some individual and not the policy of your paper.

Yours very truly,
L. M. BELL,
Publisher.

Washington Paper Tells of Championing Screen, of Fight for Sunday Opening and of Old Exhibitor's Mistake—The Presidential Year—What "Safe" Stocks Would Do—A New Pioneer

Much Ado About

so little. In my mention of the Washington press some weeks ago, I said:

The paper in Washington that takes the movies least seriously is the HERALD, where oddly the section devoted to pictures is the "side line" of a press agent of one of the local picture houses.

His paper has the smallest circulation of any Washington daily; and it will not mend until its management appraises the movies at their true circulation-getting strength, when they will make them a main line.

Here we have Mr. Bell's own statement that his dramatic editor "was selected as general press representative" for a well-known circuit. If Mr. Bell took the movies as seriously as his letter evinces a wish to, he would not think of allowing his editor to deviate from the *sole work of heralding their progress in the Herald.* My second "libelous" paragraph, on newspaper circulation, is substantiated by a reference to Ayer's Newspaper Directory, 1919 Edition, and the A. B. C. audit. But that doesn't mean the Herald won't grow; indeed, the news despatches tell of the purchase of it by new, powerful interests, who have been wise enough to retain Mr. Bell as publisher. His letter to me, though, is ungracious, and I think his attorneys will find a good deal more libel in *it* than in my screed on the Herald. Mr. Bell is thorough newspaperman enough to know that I am entitled to the expression of my opinion, as long as it is sincerely given—and as to *his* opinion of some of his Washington colleagues in their film attitude, it doesn't affect *mine* a bit. I am glad he made the fight for Sunday pictures, as per his claim, and wish some publisher in Baltimore *right now* had his courage. If a newspaper cares for popular support a fight on Blue Law fanatics is one way to get it. I am sure that I haven't the slightest animus against the Herald or the young publisher who is adding to its prosperity; my suggestions were clearly well meant; he should thank me for them instead of abusing me.

A Live-Wire Youth

in a motion picture publicity department wrote to General Leonard Wood for an endorsement of a film made by the company the young man represented. General Wood had not seen the film but he had read the book on which it was based, and so did not hesitate to recommend the *story.* In fact, Army people are such all-around movie fans, most all of 'em, that they have a sympathy for the picture that makes them most obliging to the publicity fellows. The latter will tell you that the surest "target"—and most amiable—for the contriver of publicity stunts is the regular army officer. Often the movies are his sole source of entertainment and so he loves them with the feeling that the civilian, with the regular theaters ever handy, cannot feel. That leads me to the conclusion that if General Wood was nominated for the Presidency, not an impossibility—and was elected—also within the realm of probability—he would prove a friend and advocate of the Screen, just as Woodrow Wilson is. Looking at it from this selfish but important viewpoint, the industry would be hard put to choose between Wilson and Wood and would be "safe" in the hands of either. I continue to believe that the Screen should be kept clear of politics, but I think the great silent voice of the marvelous new industry may as well be raised in behalf of a known supporter, if only to keep potential enemies out of office. And the White House is a very important public office—its wishes have much to do with the development of *all* American industries. Let us bear that in mind the coming Presidential Year.

Mr. Gunning Raises

a yell about the sale of huge issues of movie stock to the public, that I suppose ought to appeal to a fighter of movie stock promotion like ourselves. But our fight *has* been on the fake ones. I have taken pleasure in exposing the claims of the plain tricksters who offer stock to the public with no other idea in mind than to *do 'em.*

I suppose there are some sellers of movie stocks who are entirely above reproach and whose offerings are legitimate values. Certainly I would be going far afield to question such firms or stocks.

I admit that I have to be "shown" on the average movie stock.

If motion picture stocks *could* be got to the basis that they would invariably bring returns to investors, the mere propaganda value of their sale on a wide national scale would be immeasurable.

Hit a man, or a public, in the pocket and you veritably start sumthin'. With great masses of the people, the land over, financially interested in the motion picture, censorship and Blue Law and hold-up-tax movements would speedily be squelched.

The interest isn't there that comes of being burgled *in your own pocket!*

Movie stocks, yielding neat dividends to thousands of small purchasers in every state of the Union, will be a heavy cudgel on the fanatics and the highwayman politician.

I wonder if the issue described in below letter to a Fearorfavor reader is a "dividend yielding stock"?

Dear Friend:

Having been so intimately associated with so wonderful an industry as the Moving Picture industry you will no doubt be interested in knowing of the organization of Canadian Photoplay Productions, Limited.

This company has been formed to fill a long felt want by Canadian people who have for several years past deplored the fact that their great country has had no representation whatsoever in the production end of the picture business. The absolute necessity of Canadian Representation has been emphasized time and time again by the press, business men and heads of the Canadian Government.

The Management of the Company is in the hands of a man well-known to the entire picture industry, namely, Harold J. Binney. As you no doubt well know, Mr. Binney has had a long and successful experience as a Director and Producer and is possessed of the necessary capabilities to carry the Company through most successfully.

A most attractive advantage is that a contract entered into between Harold J. Binney and William L. Sherry, President of Parex Film Corporation of New York (known to the industry as William L. Sherry Service) provides Canadian Photo-Play Productions, Limited, with an international distribution of all its productions.

Mr. Binney Has Given Us

your name, believing that you might be interested in participating in this pioneer producing company of Canada.

Canadian Photo-Play Productions, Limited, is organized under Ontario laws, and is capitalized at five hundred thousand dollars ($500,000.00) divided into fifty thousand (50,000) shares of the par value of ten dollars ($10) each. Two hundred and fifty thousand dollars ($250,000.00) or one-half of the capitalized stock has been placed on the market. The enclosed literature will give you further particulars and you will also find enclosed herewith an application blank which you may use in sending in any subscription which you may care to make.

As Mr. Binney desires that the profession be given preference in the issuance of this stock, we suggest that you do not delay, as the response to our first announcement that the public would be allowed to participate in this company has been most satisfying, and it is most likely that the issue will be over-scribed in the very near future.

Trusting that you will give this matter your immediate consideration and attention,

We are,
Yours very truly,
Photo-Play Underwriters' Association.

A leaflet attached shows a photo of Mr. Binney and Mr. Sherry "in the act of signing contract for world distribution of all pictures made by Canadian Photo-Play Productions, Limited." Another leaflet carries the question, "Who is Binney?" followed by this reply: "A great big good-natured man, who is one of the pioneers in the moving picture world." No mention whatever is made of Edison, Selig, Commodore Blackton, Lubin, Charles Pathe or Gaston Melies, oddly. Still another leaflet tells of the gigantic profits of "The Birth of a Nation."

5 YEARS AGO TODAY

Marshal Neilan Joins Famous Players Company.

Owen Moore Playing Opposite Elsie Janis in Her First Film.

Kalem Releases "School for Scandal" with Alice Joyce.

William A. Brady Staging Mob Scenes in "The Pit."

Henry Walthall Reported to Receive $1,000 Weekly From Balboa.

10 YEARS AGO TODAY

First Exhibition of Kinemacolor Films at Madison Square Garden.

Edison Announces Series of Grand Opera Subjects, Starting with "Faust."

Kalem to Release One Reel Each Week for Children.

Biograph's "The Death Disc" Declared to Be Fine Picture.

Mlle. Pilar Morin Sees Great Future for Screen Drama.

"OIL" WILL BE GUY EMPEY'S NEXT

First of Series of Productions, All of Which Will Present Screen Entertainment of the Highest Type

THE next production of Guy Empey Pictures Corporation which produced "The Undercurrent" recently seen at the Capitol Theater with Guy Empey in the steller role, is an American photo drama entitled "Oil." For the making of this picture space has been secured at the Paragon studio at Fort Lee where Emile Chautard is working on his Mayflower Productions.

Guy Empey and his director, Wilfrid North, will share the studio with Mr. Chautard during the filming of "Oil," which is expected to require a period of from seven to ten weeks, as the photo play is to be given a rich and costly production involving many elaborate scenes and at least one mammoth set. The actual filming of "Oil" will start at the Paragon on Monday, Dec. 15. Casting is now under way, and announcement will be made later of the many prominent photoplay folk who have been put under contract for the forthcoming production.

"Oil" will be made as a major feature. It will be given careful and costly production, and will be offered as a special attraction for presentation in houses of the highest class. The picture will not run less than six reels.

Arthur Guy Empey lays stress upon the fact that "Oil" will be a screen offering made for entertainment only. The picture will deal neither in war interests nor in propaganda. It will, for the first time, present Mr. Empey in a role replete with comedy.

TO REORGANIZE?

New Plans for National Film Company Reported

What is the future of the National Film Company? Since the recent death of the head and principal comedian of the National organization—William Parsons—all kinds of reports have been emanating from the West, where the main base of National activity is centered.

The Parsons comedies are still on the market with "futures" on delivery yet, it is a known fact that where the audiences know that the rotund and jolly comedian has shuffled off this mortal sphere, there is no inclination to receive his work with laughter.

The National is reported as facing a complete reorganization during the holidays.

• • •

Largest Projection Room

Adolphe Osso in a letter to Albert Capellani announces that he has installed in his Paris office in Rue St. Honore, the largest projection room in that city, which will be placed at the disposal of all Americans who go to Paris to show and sell their films. Mr. Osso will return to New York within three months and will bring two important French films, "The Little Cafe," starring Max Linder and "The Little Red Devil," with Gaby Deslys.

• • •

Favor Sunday Films

An action which motion picture men look upon as highly encouraging in the campaign for Sunday shows in New Jersey was taken when the Jersey City Chamber of Commerce put itself on record as favoring legislation to provide for a referendum to allow Jersey City citizens to determine for themselves whether Sunday films shall be permitted in the city.

• • •

Arthur Stringer Here

Arthur Stringer, the Canadian-American novelist and poet, has been in New York for the last week making final arrangements for the screening of several stories of adventure, which is to be done by the Criterion Pictures, a new film-making organization.

TO STAR HERE

Eva Balfour, London Picture Actress, Arrives to Study Local Field

Eva Balfour, the famous London film actress, is on the Baltic headed for New York, and thereby hangs a story. In some way the London picture manufacturers are receiving censure for allowing Miss Balfour to come to America without having signed her up to a contract. Miss Balfour is en route here to study the field carefully before signing up with anybody.

London picture players, growing restless under conditions there, are looking to the American field to develop their talents. So Miss Balfour, who has perhaps the most enviable picture reputation in London, is coming to New York and America to work under American direction with her films being shipped back to London to compete against English films made in England.

• • •

Film Actor Killed

William H. Stowell Farr, a motion picture actor, and Joseph Robert Armstrong, business manager of the Smithsonian African Expedition, have been killed in a railway accident near Elizabethville, South Africa, according to a cable message received by Universal.

Farr was 38 years old and born in Boston. He has appeared in several Universal productions.

• • •

David K. Niles Resigns

David K. Niles, for the past six months general manager of the Non-Theatrical Distribution Department of Famous Players-Lasky has tendered his resignation to take effect Dec. 13.

• • •

Seek Exterior Locations

Marshall Neilan and the leading players of his troupe are at present touring the North West part of this country seeking the proper backgrounds for the initial independent Neilan Production. As soon as those exteriors are taken the first Marshall Neilan Production will be finished.

GREENE'S PLANS

Returns from Coast to Enter Independent Field

Walter E. Greene, who recently resigned as vice-president and managing director of the department of distribution of Famous Players-Lasky, has returned from the West Coast where he spent a month perfecting plans.

Upon his arrival in New York, Mr. Greene was emphatic in his statement that he was not affiliated with, influenced or controlled by any other interests in the motion picture industry and that he was establishing himself in the independent field. He denied that he was or ever had been connected in any way with the recently formed Associated Producers.

• • •

Campaign for New Coins

The campaign for a two-cent and fifteen-cent coin inaugurated by the National Association of the Motion Picture Industry has resulted in the introduction of two bills in Congress this week by Congressman Daniel F. Minahan, of New Jersey, a member of the House Committee on Coins, Weights and Measures.

Since the enactment of the Revenue Bill on admissions to theaters the necessity for making change at the box office has occasioned an appreciable delay in disposing of the line of ticket purchasers, and some of the smaller motion picture theaters were compelled to raise their price of admission so as to take in the tax, and thus do away with the making of change as nearly as possible.

• • •

Promise New Idea

Something never before attempted in serials is promised by Arthur B. Reeve, of "Craig Kennedy" fame, and John W. Grey in the new serial "The Master Mind" starring the famous J. Robert Pauline and Violet MacMillan, which Reeve and Grey are producing in the Flushing studio of Supreme Pictures.

• • •

Godal Here a Month

Edward Godal, managing director for the British and Colonial Kinematograph Company of London, England, is among the quiet and unobtrusive visitors to New York just now. Mr. Godal has been here a month.

BIG REALTY DEAL

Stanley Company Pay $5,000,000 for Philadelphia Property

The Stanley Company of America has acquired the ground at Broad street and Allegheny avenue, Philadelphia, and the Allegheny Theater, Frankford and Allegheny avenues, the largest theater in Philadelphia presenting vaudeville and motion pictures together.

The dual transaction involved almost $5,500,000, according to a statement given out by Jules E. Mastbaum, president of the corporation.

The Stanley Company will assume the direction of other enterprises it has in contemplation. Improvements planned include a theater to seat 5,000, a six-story apartment house for 500 persons, a dance hall with a capacity of 3,000 and a row of eighteen stores.

• • •

Slam at Pictures

At annual meeting of the Association of National Advertisers in Lakewood, N. J., last week a discussion was held on motion picture advertising. Mr. Thrift, of the American Multigraph, in discussing the subject, declared that advertisers had found motion pictures an uncertain medium and that the majority of attempts to utilize the screen without developing the thrills and heart interest to which movie fans are accustomed had been unsuccessful.

• • •

New Christie Plans

Charles H. Christie, general manager of the Christie Film Company, has closed a contract with William Randolph Hearst and the International Film Company for the production of a series of two-reel film comedies based on the famous series of cartoons, Bringing Up Father, created by George McManus for the Hearst publications.

• • •

"Maggie" for Mabel Normand

Mabel Normand, Goldwyn comedienne, will make her next picture in New York under the direction of Victor L. Schertzinger, who directed "Jinx," "Pinto" and other productions. The vehicle selected is "Maggie," a stage play by Edward Peple, author of "A Pair of Sixes"

WILL FILM ADMISSIONS INCREASE?

High Cost of Manufacture and High Cost of Living Indicate a General Tilting of Theater Prices

WILL picture houses throughout the United States be forced to increase their admission prices? Of late the belief has grown through the high cost of picture manufacture and the high cost of living the film houses must necessarily tilt their box-office scales proportionately to keep up their standards and show any profit at all.

Picture house operation has increased with the managements showing every inclination to keep up their program and music, and from many exhibitors comes word that their only salvation is an increased admission.

Not long ago vaudeville houses, especially the Keith, Fox, Loew, and Moss circuits in New York and Brooklyn had to raise the admission ante slightly, but not of sufficient proportions as to seriously affect the business.

A number of picture houses have shot up the admissions—at least five and ten cents—with the business remaining at topnotch and no appreciable slump in the former box-office takings.

But at this time there is a feeling that the movies must add a little more to their admission fees, the exhibitors saying they are being compelled to hoist the ante a trifle through the increasing outside cost of their house operation.

Lee Kugel Succeeds Hunt Stromberg With Select Pictures.
Selznick Play to Open in Atlantic City Christmas Day.
Frank J. Godsol Going to the Pacific Coast for Goldwyn.
Orchestra to Replace Pryor's Band at Capitol Theater.
Production Work Ceases at Universal City, Kline in East.

PRODUCERS' SECURITY CORPORATION FORMED

Ricord Gradwell Heads New Organization to Guarantee Results to Producers

THE Producers' Security Corporation has been organized by Ricord Gradwell, its object being to put the business of motion picture distribution on an efficient basis. According to Mr. Gradwell, great inefficiency has marked this branch of the industry, and it is his purpose and that of his corporation to assure the producers of films that their product will be marketed in such a way that waste will be eliminated.

Producers may make an arrangement with the new organization whereby for a small percentage a picture may be guaranteed a certain return for a certain territory. In order to accomplish results on this basis, the Producers' Security Corporation has of necessity made a thorough and exhaustive study of the market for all types of pictures through all territories and is constantly in touch with variations as well as all details of film marketing.

"Returns from the distributor are turned over immediately on their receipt to a great banking institution . . . .", says an announcement from Mr. Gradwell. "The producer may authorize this trust company to indorse checks on his behalf as arranged for in the contract and to deduct our modest percentage, transmitting the balance or holding it subject to his order. This insures absolute safety to all producers' funds."

Associated with Mr. Gradwell in the enterprise are Campbell MacCullogh, formerly advertising director of Triangle, who will perform the same office for the new concern; F. J. Hawkins, the western motion picture magnate and formerly vice-president of the Haworth Company, who is secretary of the new organization; and Nathan Vidaver, who will act as general counsel. Mr. Gradwell, who is president and general manager of the new corporation, was formerly president of World Films.

Ince and Sennett Head Organization

An official announcement has been given out that the new combination of motion picture producers is to be headed by Thomas H. Ince as General Manager and Mack Sennett as Treasurer, and the new combination is to be known as "Associated Producers." The following producers will contribute their productions to the new organization: Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, Maurice Tourneur, George Loan Tucker, and others. The new combination will start production immediately upon the expiration of their present contracts. Details of the exact policy have not as yet been completed.

• • •

Big Serial in Demand

Ben Blumenthal was among the first exchange men to view the first two episodes of the Grossman Pictures, Inc., feature serial "$1,000,000 Reward," and immediately purchased the foreign rights. According to Mr. Blumenthal the serial has already been sold for France, Great Britain, Switzerland, Spain, Japan, the Philippines, Cuba, Australia, and other countries.

• • •

Mary Pickford Loses on Appeal

Mary Pickford received a setback in the courts when the Appellate Division reversed a decision rendered in her favor by Justice George V. Mullan and ordered a new trial. The action thus sent back to the lower court is one brought by Samuel M. Feld, an attorney, to recover $5,000 which he alleges is due him for legal services to the screen star.

• • •

Buys "Aphrodite" Rights

The Famous Players-Lasky Corporation purchased through the French Authors' Society the world's motion picture rights to "Aphrodite," the novel by Pierre Louys, as well as Pierre Frondaie's dramatic version of the book, upon which the Comstock & Gest spectacle at the Century Theater is based.

IS THAT SO!

Maurice Wolf, resident manager of the Los Angeles Goldwyn exchange, has been elected president of the Los Angeles Film Board of Trade, an organization of influential film men affiliated for the purpose of straightening out controversies that arise between exhibitors and exchanges.

Hobart Bosworth, together with his supporting cast, under the direction of *Irvin Willat*, sailed from Venice, for the waters in the vicinity of Catalina Island on a specially chartered ninety foot boat, which they will use as a base of operations while shooting under-water scenes in "Below the Surface."

Dougles MacLean, who is co-starring with *Doris May*, in a series of comedies, presented by *Thomas H. Ince*, is in receipt of a "round Robin" testimonial, from one of the American Legion Posts in the East, in appreciation of the performance he gave in "Twenty-three and a Half Hour's Leave," where he plays the part of a doughboy, in an army cantonment.

Betty Turner, who played with *De Wolf Hopper* in "The Better 'Ole," and with "Treasure Isle" at the Punch and Judy Theater, made her film debut recently as a member of the company making "The Return of Tarzan" for Numa Pictures Corporation. *Harry Revier* is directing.

Wyndham Standing has been engaged by Goldwyn for the leading role in the Eminent Authors Production of Basil King's "Earthbound." which is to be made at the Culver City Studios under the direction of T. Hayes Hunter.

J. Howard Lichtenstein from New York City will have charge of the exploitation and publicity activities of Select pictures in the Pittsburgh district.

Peggy Pearce has been cast in an important dramatic role in "Sex," the latest *C. Gardner Sullivan* story, which presents Louise Glaum in the starring role.

ARTHUR GUY EMPEY

To be Seen Soon in "Oil," a Big New Feature Production.

Triangle Has Only Irving Film

"The Lyons' Mail" now being distributed by Triangle Film Corporation is the only record of the late H. B. Irving's work that will be handed down to posterity. Ellen Terry has also given the world an excellent picture-record of her art in "Her Greatest Performance" now being presented by Triangle.

• • •

Hank Mann Comedies

Morris R. Schlank states that he will henceforth present Hank Mann in two-reel subjects only. A series of 26 pictures are planned the first year. The Arrow Film Corporation is the company's releasing concern and the first two-reeler, "Broken Bubbles," is now ready for distribution.

• • •

Connolly Makes Change

M. J. Connolly, formerly assistant of "Zit" in the dramatic department of the Evening Journal, has resigned that post to embark in the motion picture and dramatic agency field. He has entered into a partnership with Henry Sanger, who has long conducted an agency.

• • •

Fashion Frolic Popular

The engagement of the Parisian Fashion Frolic at Moss' Broadway has been extended to an indefinite period. Next week will mark the fifth week at this theater for the Parisian Fashion Frolic.

REWARDS USHERS

Picture Theater Stagehands Also Get Extra Pay for Services

For working harder than usual and showing wonderful loyalty, devotion and patience to the service at hand the Rivoli management last week rewarded the ushers and also the stage hands and musicians with an extra five spot in their weekly pay envelope. There have been instances where the stage crews have been handed extra bonuses, but this is the first time for Broadway where the ushers came in on the recognition of service.

The Rivoli had an unusually big week, the drawing card being the Cecil B. DeMille picture, "Male and Female."

• • •

Engage Explorer

Franklin B. Coates, renowned explorer, who was one of four men of the Capt. Besley Expedition in 1914-15 to travel the Amazon from its source to its mouth by way of the Huayba River, the first and only time the feat has been accomplished, has been engaged by the Numa Pictures Corporation to act as advisor to Directors Revier and Merrick in the producing of "The Return of Tarzan."

• • •

First Republic Release

The first special feature to be distributed by Republic Pictures will be the Herbert Brenon picture "Twelve Ten" in which Marie Doro is the star. This six reel mystery film will have prints in all of the twenty-two branch offices and it is said an elaborate exploitation scheme has been laid out.

• • •

Apfel With Capellani

Oscar Apfel, who for several years has been director for William Fox and the World Film, has been engaged by the Albert Capellani Productions, Inc., to direct Dolores Cassinelli in her next picture, "Held in Trust," by George Kibbe Turner.

• • •

John Burroughs in Films

John Burroughs, the aged naturalist, is to appear in the films. Several yards of film have just been used in taking pictures of the famous naturalist and his son, Julian.

SHORTAGE OF PICTURE STARS

Film Makers in Preparing Features Deplore Lack of Principals With Experience

THE formation of new film companies and the effort to obtain both stars and supporting picture players has brought about a condition heretofore unknown in film annals. Last week there appeared three big film operators in New York who were of the same opinion—that there is a shortage of stars and that they are making every effort to bring forth some new talent—stage players who have not tried the film angle and who might unexpectedly display the "strength" to land them in stellar celluloid prominence.

Only a few days ago at least three prominent vaudevilians were signed, the picture men of the belief that out of the trio at least one will develop a "name" worth while in pictures.

One of the manufacturers reported a lamentable lack of experienced picture principals on the Coast, and what big men and women were desired were hooked up with long-term contracts, and that even some of the "supporting names" were also under indefinite employment.

New companies are still being formed with the prospectus yet to be made lacking only the names of the principal players. They are yet to be obtained. And salaries! They have advanced wholly out of all proportions, according to several picture makers, with even rather obscure individuals drawing money each week in the films that is wholly beyond mortal reckoning.

DOROTHY GISH

One of Paramount's Brightest Stars

MAE MARSH

The Ever Popular Star of Goldwyn Pictures

PICTURE FIRST SHOWINGS REPORTED BY WIRE

From Every Big City Just Before Going to Press—The Values Great, Fair, Poor and Comments *Are Exactly as Wired to Us*—Will Rogers in "Jubilo" Proves Well Above Average

"JUBILO"

Goldwyn, Will Rogers, Direction Clarence G. Badger, from the Story by Ben Ames Williams

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Popularity of Will Rogers a drawing power." "Part fits Rogers." "Good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest of Story....Good
Technical Handling .....Good
Coherence of Narrative Convincing
Acting .....Excellent
Scenic Setting .....Good
Photography .....Good
Atmospheric Qualtiy .....Excellent
Quality as a Picture .....Excellent

WHAT IT IS

A good natured hobo with an abnormally healthy appetite gets mixed up in a train hold-up, and eventually takes a job on a ranch. He is naturally averse to work but there is a girl at this particular ranch who interests him. She proves to be the cause of his complete regeneration, and in the end the train robbery is cleared up.

• • •

"THE TONG MAN"

Robertson-Cole, Sessue Hayawaka, Direction William Worthington, Scenario by Clyde C. Westover

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Jap actor good drawing card" "Fine performance, as usual, by Hayakawa." "Interesting story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest of Story ..Tense
Technical Handling .....Good
Coherence of Narrative Convincing
Acting .....Excellent
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Costuming .....Good
Quality as a Picture .....Good

WHAT IT IS

The head of a low caste tong in San Francisco's Chinatown is in love with a high caste girl, and through the plotting of a rival suitor for the girl's hand is designated by his tong to kill the father of the girl. At the last minute he cannot do it, but plots continue against him. Eventually he and the girl manage to escape and book passage for China where they can live happily ever after.

• • •

"THE LURE OF AMBITION"

Fox, Theda Bara, Direction Edmund Lawrence, Scenario by Julia Burnham and Edmund Lawrence

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Very good production." "Bara draws well."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest of Story....Good
Technical Handling .....Good
Coherence of Narrative .....Good
Acting .....Excellent
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Costuming .....Good
Quality as a Picture .....Good

WHAT IT IS

The head of a low caste tong in San Francisco's Chinatown is in love with a high caste girl, and through the plotting of a rival suitor for the girl's hand is designated by his tong to kill the father of the girl. At the last minute he cannot do it, but plots continue against him. Eventually he and the girl manage to escape and book passage for China where they can live happily ever after.

• • •

"MORE DEADLY THAN THE MALE"

Paramount-Artcraft, Ethel Clayton, Direction Robert G. Vignola, Scenario by Julia Crawford Ivers

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Thoroughly interesting in every way." "Favorable comments." "Well acted and directed."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest of Story Overdone
Technical Handling .....Fair
Coherence of Narrative .....Fair
Acting .....Fair
Scenic Setting .....Effective
Photography .....Good
Atmospheric Quality .....Fair
Quality as a Picture .....Fair

WHAT IT IS

An actress meets an adventurous young man on the eve of his departure for Zululand, and tries to persuade him that home is just as exciting as travel. He comes to her mountain camp where she has a lot of adventures prepared for him, including a duel with a man whom he supposes to be her husband. He tries to kidnap her but is stopped by the police, and eventually discovers that it has all been a scheme of hers to cure him of his wanderlust.

• • •

"ANNE OF GREEN GABLES"

Realart, Mary Miles Minter, Direction William Desmond Taylor, Scenario by Frances Marion

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Minter at her best," "Good little play."

WIRE REPORTS—WESTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Pleasing picture." "Star popular."

WHAT IT IS

Anne is adopted from an orphanage by the Cuthberts of Green Gables, and immediately incurs the resentment of a neighboring family. She gets into a lot of scrapes and gets out again safely, but the most serious scrape is after her graduation when she becomes teacher in the school and is accused of mistreating one of the children. The minister, however, clears her of this charge. Romance also claims her for its own.

• • •

"TEETH OF THE TIGER"

Paramount-Artcraft, Direction Chet Withey, Scenario by Roy Summerville

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Interesting mystery story." "Fine acting."

WIRE REPORTS—CENTRAL CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Mystery drama attracts." "Up to standard."

WIRE REPORTS—WESTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Title attracts." "Good play."

WIRE REPORTS—SOUTHERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Arsene Lupin films always draw."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value ....Very Good
Dramatic Interest of Story Excellent
Technical Handling .....Excellent
Coherence of Narrative .....Good
Acting .....Excellent
Scenic Setting .....Good
Photography .....Good
Quality as a Picture ....Very Good

WHAT IT IS

Instead of being dead, the famous French crook Arsene Lupin is found living in New England under an assumed name and thoroughly reformed. An old friend of his now a detective is guarding an old invalid who is murdered in spite of his guard. At first suspicion points to Lupin, but he clears up the affair and wins a wife.

• • •

"THE ILLUSTRIOUS PRINCE"

Robertson Cole, Sessue Hayakawa, Direction William Worthington, Scenario from the Story by E. Phillips Oppenheim

WIRE REPORTS—CENTRAL CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Well acted picture." "Splendid photography."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest of Story ..Good
Technical Handling .....Adequate
Coherence of Narrative .....Good
Acting .....Good
Scenic Setting .....Effective
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture .....Good

WHAT IT IS

A Prince swears to avenge his father's death at the hands of an adventurer. He follows him to the house of a Duke where he frustrates his plans to ruin his host's wife. Later he is found murdered and the blame is laid to the Eastern Prince, but in the end the real criminal is brought to make a confession.

• • •

"LUCK IN PAWN"

Paramount-Artcraft, Marguerite Clark, Direction Walter Edwards, Scenario by Alice Eyton

WIRE REPORTS—CENTRAL CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Story well developed." "Along conventional lines."

WIRE REPORTS—SOUTHERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"A succession of thrills." **"Pleases the public."**

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest of Story....Good
Technical Handling .....Good
Coherence of Narrative .....Good
Acting .....Good
Scenic Setting .....Excellent
Photography .....Good
Quality as a Picture .....Good

WHAT IT IS

A country girl has aspirations to become an artist and her mother scrimps and saves in order to allow her to go to the city to pursue her studies. There she runs into a very blase and very wealthy young man who falls in love with her. In order to enter his field of society she is financed by a pawn broker with social ambitions. Stolen jewels also enter into the plot, but matrimony is the culmination of the girl's career.

• • •

"LOST MONEY"

Fox, Madlaine Traverse, Direction Edmund Lawrence, Scenario by Denison Clift

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average—Good

Exhibitor Comments—"Satisfactory," "Traverse good."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest of Story....Good
Technical Handling .....Good
Coherence of Narrative .....Good
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture .....Good

WHAT IT IS

A wealthy Londoner loses all his money and goes to South Africa accompanied by his daughter who does not know of her father's financial losses. A neighboring Englishman in Africa goes into the jungle to rescue a party, and while he is gone the father misuses his money and gets possession of his deed to the mine. In revenge the young man kidnaps the daughter and takes her into the jungle. Love finally untangles the snarls.

• • •

Marion Davies Next

Marion Davies expects to start work this week on "The Restless Sex," after the novel of Robert W. Chambers. Robert Z. Leonard and Leon d'Usseau made the adaptation from the story and Mr. Leonard will direct the Cosmopolitan star.

IMPORTANT ANNOUNCEMENT TO THE EXIBITORS OF AMERICA

The Rumor

A combination of directors and producers quite as impressive as that of D. W. Griffith, Charlie Chaplin, Douglas Fairbanks and Mary Pickford is reported from Los Angeles. The principals are Thomas H. Ince, Maurice Tourneur, Marshall Neilan, Allan Dwan, Mack Sennett and George Loane Tucker. These directors are about as well known as any six screen stars, which, incidentally, is evidence of the happily increasing tendency of the public to recognize the work of the man behind the camera as well as that of the player in front.

Ince pictures, of course, as associated with the names of William S. Hart Charles Ray, Enid Bennett, Dorothy Dalton, and now Douglas MacLean and Doris May, are among the most popular in the country. Maurice Tourneur is widely known through "The Whip," "Sporting Life," "Woman," "The White Heather," and "The Life Line." Among Mr. Neilan's recent works are "Three Men and a Girl," with Marguerite Clark; "The Unpardonable Sin," with Blanche Sweet, and "Daddy Long Legs," with Mary Pickford. Allan Dwan was Douglas Fairbanks' director for "Mr. Fix-It," "He Comes Up Smiling," and he was also responsible for "Cheating Cheaters," with Clara Kimball Young, and "Sahara," with Louise Glaum.

Like the United Artists, the new combination will begin production immediately on the expiration of the present contracts.

A supplementary report is that a certain big distributing organization is backing the combination financially. Each of the directors will produce independently, but their pictures will be distributed through their own central organization.

Mack Sennett's Comedy Productions are known wherever there are screens and we all remember Mr. Sennett's super-picture "Tillie's Punctured Romance" and "Micky."

The Facts

Like all rumors part of this one is TRUE and part of it is NOT.

THE ASSOCIATED PRODUCERS are not backed, financially or otherwise, by any other producer or distributor, or by any individual. Their product will be available to ALL Exhibitors.

One of the purposes of The Associated Producers is to endeavor to stabilize conditions so that the Exhibitor's Investment in his theatre be made permanent, and safe for the future.

At an early date a definite statement of business policy will be made direct to the exhibitors. In the meantime, The Associated Producers wish to assure Exhibitors that no outside influences, financial or otherwise, can or will effect their method of distribution or the artistic side of their productions.

THE ASSOCIATED PRODUCERS

AP

LOS ANGELES CALIFORNIA

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

You Can Plan Your Whole Show From These Complete Programs Built Around the Big Features As Shown on Broadway—Constance Binney's First Picture Places Her Among Biggest Stars

"JUBILO"

At the Strand—Will Rogers in New Goldwyn Film

A particularly large and varied program greets the Strand patrons this week, beginning with the *12th Hungarian Rhapsody* by Liszt as the regular overture. *Carl Edouarde* and *Francis W. Sutherland* conduct this. The Strand Topical Review opens with fine shots from Rome, showing Italian soldiery in harness for political outbreaks, with that excellent march, *The Florentine,* in the orchestra. Splendid pictures from Kinograms showed the big Kensico dam in the Croton district, with its waste of many millions of gallons a minute, and as an appropriate accompaniment Carl Edouarde introduced *By The Mill Stream.* Street scenes in Paris during elections, Paris under snow, and a submarine blown ashore by heavy storms, led up to a Goldwyn Bray Pictograph of "Baby Bruin's" life. The orchestra played *Playful Polar Bears* for this scene. "Topics of the Day" by the *Literary Digest,* gave smart sayings culled from the press of the country. Ned Wayburn's Revue was represented in this, the musical accompaniment being *Swanee.* Following this came a Novagraph subject, showing athletes in the making, also examples of the manly art of boxing. A waltz furnished the accompaniment. Surely the most thrilling air picture ever filmed was a "Leap for Life," which showed the jumper getting out on a wing of the machine and jumping off, seemingly about ten feet away. This brought spontaneous applause from the audience. A Pathe-Color of English feudal days gave a romantic touch at this point in the program, the orchestra using *Les Ailes.*

The first feature of the day is *Will Rogers* in "Jubilo," a Goldwyn picture. It is the story of a hobo, a train robbery, a good dinner and some work for the tramp, which he comes to relish only after a sound thrashing at the hands of the ranchman. For revenge he marries the ranchman's daughter. This is a fine picture, does not drag, has plenty of comedy, two good fights, and the inimitable Rogers' smile, which never can be worn off. The music opened up with *At the Panama Exposition,* then the old negro song, *Kingdom Coming.* Rogers sings this and the name for the play comes from the last word of the chorus. A little later Lake's *Indian Summer* was used, and at title, "Have you finished supper?" the organ took up the action with Lemare's *Arcadian Idyl. Ralph Brigham* also did some colorful improvising here. The orchestra began again at title, "After Sup-Up," with Godard's *Scenes Poetiques.* The organ again at the point where the Sheriff arrives with Penn's *Chrysanthemums* and *Joy of Youth.* At title, "Twilight on the Hardy Farm," the orchestra used Lee's *Love Theme* and various dramatic movements for the scene in the barn.

As a vocal novelty, *Jack Eaton* has staged a scene from Herbert's "Mlle. Modiste," with two solos, *If I Were on the Stage,* sang by *Eldora Stanford,* and *I Want What I Want,* sung by *Malcolm McEachern,* closing with the finale, *The Mascot of the Troop.* A special stage setting and lighting lent distinction to this number, the voices went well and the audience seemed much pleased.

It is evident that the main attraction is Charlie Chaplin's latest comedy, "A Day's Pleasure," the concluding number of the program. This is the story of a boat ride and the return home in a Ford. Charlie's family, consisting of two little Charlies, small editions of the big one, and Edna Purviance, go through the trials of a seasick voyage and try to go through the arms of a traffic cop coming home. This latter is probably the funniest scene in the picture. Seasickness is rarely funny. Charlie's manipulations of a deck-chair awoke sympathy, but there is entirely too much rocking of the boat for the comfort of any but the most hardened audience. It is a far cry from "Shoulder Arms" to this last effort, and one wonders what was done with the $995,000 which must have been left over making "A Day's Pleasure." However, Charlie's name is worth that amount. Music used for the comedy included, *Colonial Rag, Get Out and Get Under, High Brow Babies Ball* and *Hobbledehoy.* The closing organ solo was *Theme and Variations.*

. . .

"MORE DEADLY THAN THE MALE"

At the Rivoli—Ethel Clayton in "Trick Picture"

After two weeks of a "one-picture" program the Rivoli goes back this week to its old order of things and gives a generous display of novelties, opening with the overture, "Mignon," conducted by *Frederick Stahlberg* and *Joseph Littau,* then going into a fanciful Prizma subject called "Memories." This is a harking back to the little schoolhouse on the hill, and from the applause at the end of it, many old memories must have been awakened in the minds of the audience. The picture does not show Prizma color at its best, but the poetic fancy is what gives the appeal. The orchestra played *School Days* and *I Can't Do That Sum,* also one or two other tunes calculated to lend an atmosphere of the schoolroom. *Willy Stahl,* the efficient concert master of the orchestra, appeared as soloist in the *Prelude* to "The Deluge," Saint-Saens. He was generously applauded.

The Rivoli Pictorial pictured many interesting events of the day. One of the novelties in this section being a chimney mender, with the camera placed on top of the chimney looking straight down. The effect was decidedly uncanny. "Water vs. Booze" was the fashionable title of views of the Croton water supply, a series on the scenic order. The orchestra played Debussy's 2nd *Arabesque.* "Mutt and Jeff," who have been sadly missed for the last two weeks, are playing a return engagement, their offering bearing the chilly title of "Iceland." It describes these two worthies trying to get pictures of a penguin under trying conditions of ice and snow. The orchestra played comedy numbers, and *Max Manne,* the trap-drummer, got many laughs from his effects. He has practically created a language of sounds for these cartoons. There are scenes in El Paso of tanks ready to beat it into Mexico, then comes a stock show in Chicago, and a Kinogram subject of a Doll's Fashion Show in Seattle. During these scenes the orchestra used a series of "country dance" movements.

The New School of Opera and Ensemble gives another demonstration of the work this week in a scene from the third act of "Faust," showing the well-known garden scene. A quartet of singers is used. These are *Elsa Deimer, Mme. Pascova, Sudwarth Frazier* and *Emanuel List.* The stage setting is particularly beautiful and the lights are well handled. This number goes over big at every performance.

The feature is a Paramount-Artcraft picture, "More Deadly Than the Male," in which *Ethel Clayton* is starred. It is what is generally known as a trick picture; that is, it is a put up job on a man who is supposed to hate the civilized portions of the globe, and the end surprises the audience about as much as it does the leading man. In the cast are *Edward Hoxen, Herbert Heyes, Hallan Cooley* and *Peggy Pearce.* The story is built upon the female's fascination for the opposite sex. The picture certainly has plenty of action. Things begin to happen right away, and it is probably one of this star's most successful attempts. It can be set down that it has one of the happiest last shots of any picture recently seen. A parrot closes the picture most successfully. Cave man moods open the picture, for which the orchestra uses the storm music from the "Valkyrie," and at title "More Deadly Than the Male," Siegmund's *Love Song* is played for a few measures. Then the transition from the cave man to society moderns is easy and natural, the orchestra going into a light intermezzo-waltz. A slow, sensuous waltz answered for the jungle love theme, beginning at title, "It Has the Close, Warm." At Terry's arrival, the organ took up the music and *Professor Swinnen* did some excellent dramatic improvising for the shooting scene. The orchestra returned at the point where Dick jumps from yacht, with agitated movements for the succeeding dramatic action.

A Paramount-Arbuckle comedy relieves the tension of the feature, and brings "Fatty" a warm welcome, as he has not been seen in these parts for some time. This latest is "The Hayseed," and shows him as a clerk and general factotum in a country grocery store. He "pulls" some new stunts, consumes vast quantities of raw onions and does the "shimmie" with a spineless partner, whom he throws around at a great rate. The music took up some rags constructed of oldtime tunes, and using *Pop Goes the Weasel* for the dance of the "Village Shimmy Club." This proves to be one of Arbuckle's best, judging from the delight of the audience.

. . .

"ERSTWHILE SUSAN"

At the Rialto—Realart Picture with Constance Binney

"Patrie," an overture by Bizet, heads the bill at the Rialto this week. It is an excellent work and not often heard on Broadway. *Hugo Riesenfeld* and *Nat W. Finston* conduct this number. Following this is the Rialto Magazine, opening with scenes on the Mexican border from Kinograms. This strip gives an idea of the forces massed at the frontier, ready with tanks and guns to stop trouble on the shortest notice. A sidewalk scene in New York shows the feeding of pigeons, and another one is of a chipmunk storing up nuts for the winter. A favorite subject on Broadway this week seems to be the Kensico dam, which is somewhat on the order of a scenic. The shot showing the purification of the water is particularly beautiful. Then there is a thrilling scene of blowing up a hill with some tons of dynamite, with the orchestra playing "Coriolanus," continuing the same into the next picture, which is a fire in Baltimore. Pathe presents the daring "Leap for Life," the best parachute picture ever made. This was run in silence. After the Magazine comes the only vocal number, *Edoardo Albano* singing the famous *Credo* from Verdi's "Otello."

"Erstwhile Susan" is the feature picture, with *Constance Binney* in the role of Barnabetta. Susan is scarcely mentioned, although she plays a good part, and Barnabetta is the leading figure. In the cast with the star are *Jere Austin, Alfred Hickman, Mary Alden, Anders Randolph, Georges Renavant* and *Leslie Hunt.* The star is surprisingly fine, bringing something new and fresh to the screen in this play. The quaint titles are a joy, too, short and to the point. Realart has a fine picture here, with a good cast—a picture which now and then brings the tears, owing to the pure appeal of the young star.

The orchestra plays a selection from *Victor Herbert's* "The Debutante" as an intermediate light number, and then comes a Sunshine Comedy, "Back to Nature Girls." This comedy is finely worked out and ought to be a lesson to all duck hunters, not to mention chickens. The organ solo is *Melody of Peace* by Martin, played by *Arthur Depew.*

(*Continued on page* 1972)

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LITTLE TRIPS TO LOS ANGELES STUDIOS—Bv Barrymore

Edith Storey, who until two years ago, when she went into war work, was one of the leading favorites of the screen, is returning under the *Haworth* banner in "The Golden Hope," a story directed by *Joseph de Grasse*.

When she began her last picture as leading woman with *Jack Kerrigan*, *Fritzi Brunette* equalled the record wtih that star—three successful pictures being the limit of any leading lady with him. Now *Miss Brunette* has been engaged for the fourth.

Mary Pickford's scenario writer, *Frances Marion*, is the bride of *Fred Thompson*, former world's champion athlete. They met in France while doing war work.

Charles Ray has begun production of "Homer Comes Home," by *Alexander Hull*, which a good many magazine readers have become familiar with through a leading magazine.

Virginia Lee Corbin, the child prodigy, has been borrowed from the Fox Film Co., and will play the lead in *H. B. Warner's* next picture, which *Henry King* is directing for *Jesse D. Hampton* Productions.

Catherine Calvert is to be starred by a company organized for the purpose.

Much is expected of "Ann of Green Gables," the first picture starring *Mary Miles Minter* under the Realart banner.

D. W. Griffith's latest picture, "The Greatest Question," deals wtih spiritualism, but of course is not a propaganda film.

The uniform excellence that the public has come to look for in Lasky-Paramount picture plays is due in no small degree to the fact that all productions in the course of inception and actual making go through the skilled hands of the genial *Frank E. Woods*, the company's supervising director.

B'WAY PROGRAMS

(*Continued from page* 1970)

"BLIND HUSBANDS"

At the Capitol—Big Stroheim Feature Presented

The Capitol Color-Land Review contains some shots of navy training schools of the world, including fine views of Jap sailors in wrestling bouts. There are a few color views of prominent actresses, one of *Dolores Cassinelli* as the "Cameo Girl," and another of *Mildred Adams*, all from the shop of Prizma. An excursion along the banks of the old Cumberland Canal that skirts the Potomac gave the color man a good chance for rural beauty, with a background of blue water. *Carl Laemmle* presents the second release of the Stage Women's War Relief Series, which is a travesty on acting called "Tom's Little Star." The cast includes *Constance Binney*, *Henry Miller*, *Blanche Bates*, *Daniel Frohman*, *Otis Skinner*, *Florenz Ziegfeld* and other notables. The story is about a village girl who wants to hit Broadway by way of the footlights. This is *Constance Binney*. She failed in the play, but as a matter of fact she is twice on Broadway this week, both at the Rialto and Capitol. What's in a play? Educational showed some pictures of "Birds of the Air." *Harold Smith* played Schumann's *Prophet Bird* for this.

The Capitol Band played for the concert the "*Raymond*" overture and the finale from the third act of Puccini's "*Manon Lescaut*." The latter composition went very well for band and the brass did itself proud. The Capitol News followed, opening with men in the public eye, then a Doll Fashion Show, and Kinogram views of a volcano in Hawaii. *Robert Berentsen* played Debussy's second *Arabesque* for a scene of wild duck preserves. A night fire in Baltimore and the Kensico dam contrasted well while the organ used the *Fantasie-Impromptu* in C-sharp minor by Chopin. A diver going down into the water in a brass diving suit was run to *Asleep in the Deep*. Troops in practice on the Mexican border closed the weekly.

The feature picture for the week is the Universal-Jewel "Blind Husbands," written and directed by *Eric Stroheim*. Much has been said about this work. It is typical picture stuff. The story is an episode in the Alps during a climbing adventure of an American surgeon. The band opens the picture with Grieg's *Daybreak*, from the "*Peer Gynt*" suite. The organ comes in at the point where Margaret goes upstairs to the piano. The famous "Kreutzer Sonata" is used here from a direct cue. The band took up the action again at title, "Well, Doc," with Herbert's *Under the Elms*. Organ numbers used recently by *Robert Berentsen* include the "Finlandia," by Sibelius, as a solo, and for the Color-Land Review such pieces as Stoughton's *In a Chinese Garden*, *Petite Waltz* by Henselt, *L'Amour Boiteaux* by Fragson, Christine's *L'Amour qui rit*, and *April Moods Waltz*. *Harold Smith* played the *Valse Triste*, by Sibelius, for a scene in this week's feature.

The picture program closed with a Merit comedy, "Chicken in Turkey." This is all about a young man getting into a harem and beaning the boss. He finds it is all a dream in the end, much to his disgust.

* * *

"MALE AND FEMALE"

At the Broadway—Good Presentation of DeMille Film

In three weeks "Male and Female" has travelled eight blocks down Broadway. It has cleaned up at every stop. *B. S. Moss* has it at the Broadway this week, where it takes up most of the program. There are three numbers on the bill, the "Parisian Fashion Frolic," the overture "Maritana," by the orchestra and "Male and Female." Judging by the packed house, the big *DeMille* picture is continuing to attract the crowds from the big street. *Stanley W. Lawton* has given the picture an adequate setting musically, and the orchestra is directed by the skillful hand of *Enrico Leide*. *Jack Hammond* does good accompaniments on the organ during the orchestra rests. For the island scenes the score included a part of the "Caucasian Sketches," beginning with the Babylonian episode. During the lion's den scene a solo violin played. This same scene was run in silence at the Rialto and Rivoli. When the signal fire was lighted the orchestra began *Friml's Melodie*, then came the Iljinsky *Berceuse* and *One Fleeting Hour* brought the picture to a close.

The "Parisian Fashion Frolic" still frolics for the benefit of all those who wish to see the latest creations from so-called "gay Paree," and particularly the shapely models who wear them.

* * *

"UNDERCURRENT"

At the Academy—"The Virtuous Vamp" Seen in Second Half

Selections from Massenet's "Herodiade," played on the organ, start off the Academy program for the first half of the week. *Victor Despomier*, the organist, gives this number an adequate interpretation. *David Mendoza*, the conductor of the Academy Concert Orchestra, leads his men through a medley of tunes from "Monte Cristo, Jr.", by Romberg. This is followed by the Fox News with its events of interest, then a "Mutt and Jeff" cartoon, "His Musical Soup." The first big feature is *Guy Empey* in "The Undercurrent," a story of unrest among returned soldiers. This film had a successful run at the Capitol Theater on Broadway. A Pathe comedy, "How Dry I Am" foretells a lifting of the lid. After this comes another musical selection by the orchestra. *Herbert's* famous opera "Natoma" furnishes material for a colorful overture. Then comes *Madlaine Traverse* in "Lost Money." The first half is brought to a close by the "Hall Room Boys" in "Almost Heroes."

The second half of the week opens with "Madam Butterfly" as an organ overture, with the orchestral overture numbers remaining the same. A Travelogue, "Constantinople," then the Fox News. *Constance Talmadge* is featured in "The Virtuous Vamp," a highly amusing comedy and one of her best pictures. *Pearl White* appears in the 7th episode of her serial, "The Black Secret." This section is called "The Betrayer." The final picture is *Grace Davidson* in "Atonement."

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Bandbox, Hodkin	(*East*)	**Good**–"Advertising it as from Vance novel helped." "Interesting." "Kenyon fine." "Special show around picture."
Black Gate, Vita.	(*Central*)	**Fair**–"Thrilling picture." "Plenty of action." (*Canada*) **Good**–"Good picture." "Original story."
Blind Husbands, Univ.	(*East*)	**Good**–"A story of vital appeal."
Broken Butterfly, Robt'n-Cole	(*East*)	**Poor**–"Story is trash." "Heard one man say 'So these are motion pictures.'"
Dawn, Pathe	(*East*)	**Good**–"Breamer's beauty helped a great deal." "Average story."
Eastward Ho, Fox	(*East*)	**Good**–"Interesting story." "Good western." "Russell good."
Eyes of Youth, Equity	(*East*)	**Good**–"Well known play its source—so it naturally drew." "Young gives excellent performance." "Play made fine film."
Fighting Cressy, Pathe	(*East*)	**Fair**–"Blanche Sweet charming." "Nothing unusual in story or direction."
Fugitive from Matrimony, Robt'n-Cole	(*West*)	**Fair**–"Nothing extraordinary." "Not up to Warner's standard."
Grey Wolf's Ghost, Robt'n-Cole	(*Central*)	**Good**–"Mighty fine production." "Done with consummate art."
Heart of the Hills, First Natn'l	(*East*)	**Good**–"For drawing power what more can be said than it is a Pickford picture." "Up to Pickford standard."
Male and Female, Param.-Art	(*East*)	**Great**–"People are talking about it." "Enormous business." "Gloria Swanson fine." "Meighan fine." (*Central*) "Title attracted. "Favorable comment helped."
L'Apache, Param.-Art.	(*East*)	"Dalton does fine work." "Exciting story." (*South*) **Good**–"Drew capacity houses." "Interesting story." "Dalton liked."
Mind the Paint Girl, First Natn'l	(*East*)	**Good**–"Being from play, it drew." "Stewart always draws." "Play made good picture."
Paid in Advance, Univ	(*East*)	**Good**–"Packed them in." "Phillips great in part." "Tense interest throughout."
Regular Girl, Select	(*East*)	**Good**–"Janis of wonderful box office value." "Special show around picture helped." (*South*) **Good**–"Splendid vehicle for the exploitation of popular Elsie Janis.'
Rider of the Law, Univ.	(*Central*)	**Good**–"Dyed in the wool western drama." "Kind that always makes a hit."
Victory, Artcraft	(*East*)	**Good**–"Being adaptation of famous novel was box office pull." "Some thrills."
Wings of the Morning, Fox	(*East*)	**Good**–"Farnum always liked." "Picture holds interest." "Good performance by star."

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